VOGUE

OCTOBER 1

The Coat that Runs a Wardrobe

15 Choices



ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 22

Good-Buys Bulletin

50 CENTS

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paris
san francisco



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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

OCTOBER 1, 1957

COVER

Opening an issue of dashing coats, a coat, and a fabric, to stop traffic—in Paris (where it's doing just that in the photograph on our cover), and in the U. S., as of now. The fabric—soft, thick, weightless as a moth's wing, spun together out of mohair, nylon, and wool by Ascher Ltd. of London; used repeatedly, in the recent collections, by Castillo of Lanvin, who designed the coat. Moth's-wing colours, too: a huge blurry blotting of black on brown. Coat, in America at Bonwit Teller; Marshall Field; I. Magnin; Neiman-Marcus. Dress, in grey Lesur wool with a bow on each hipbone, also by Lanvin-Castillo: in America at Bergdorf Goodman; Marshall Field.



WILLIAM KLEIN

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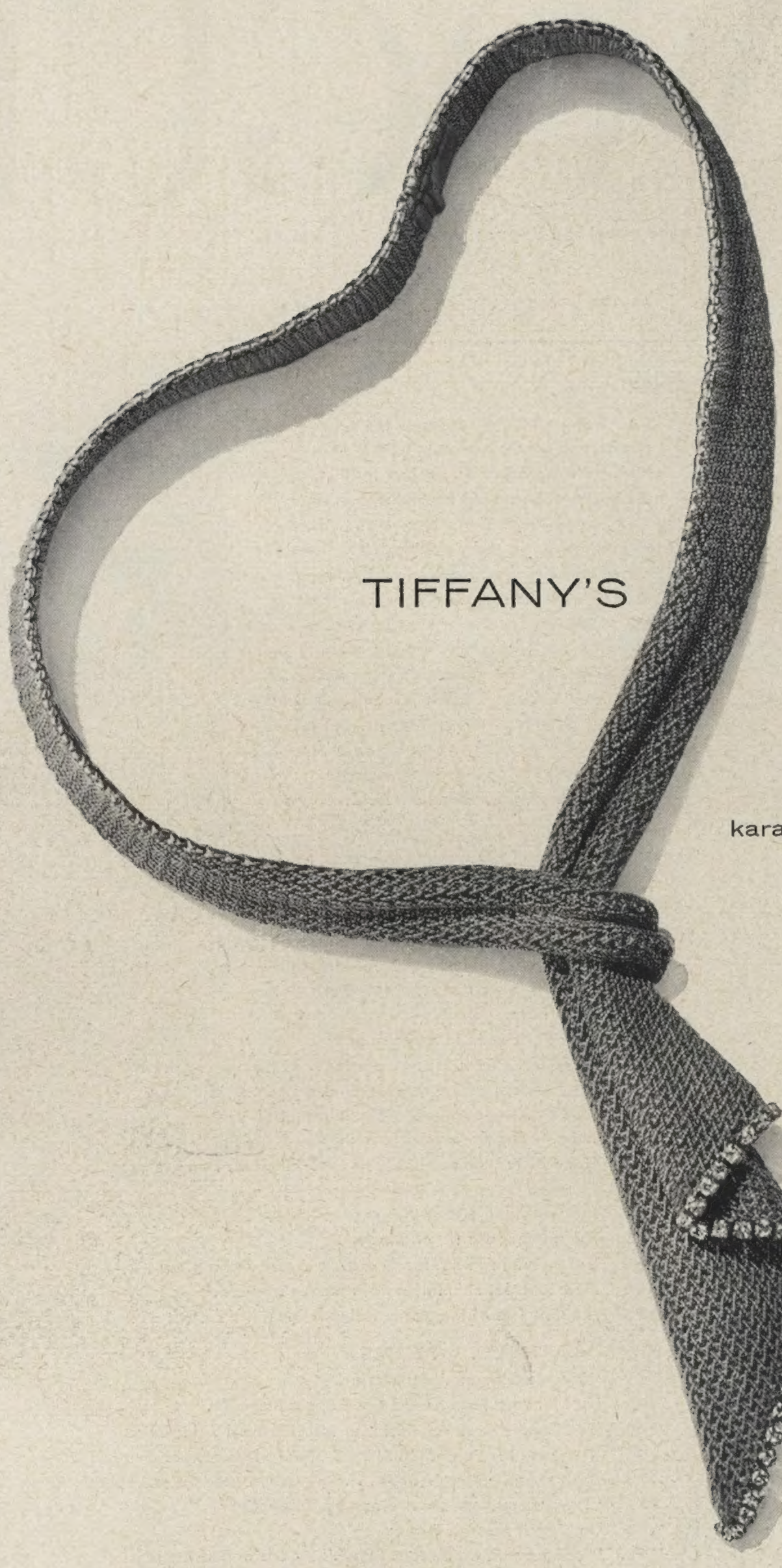
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Vol. 130, No. 6
Whole No. 1996



TIFFANY'S CLOTH OF GOLD

Soft, supple necklace woven in eighteen karat gold, fringed with round diamonds.

Twenty five hundred dollars,

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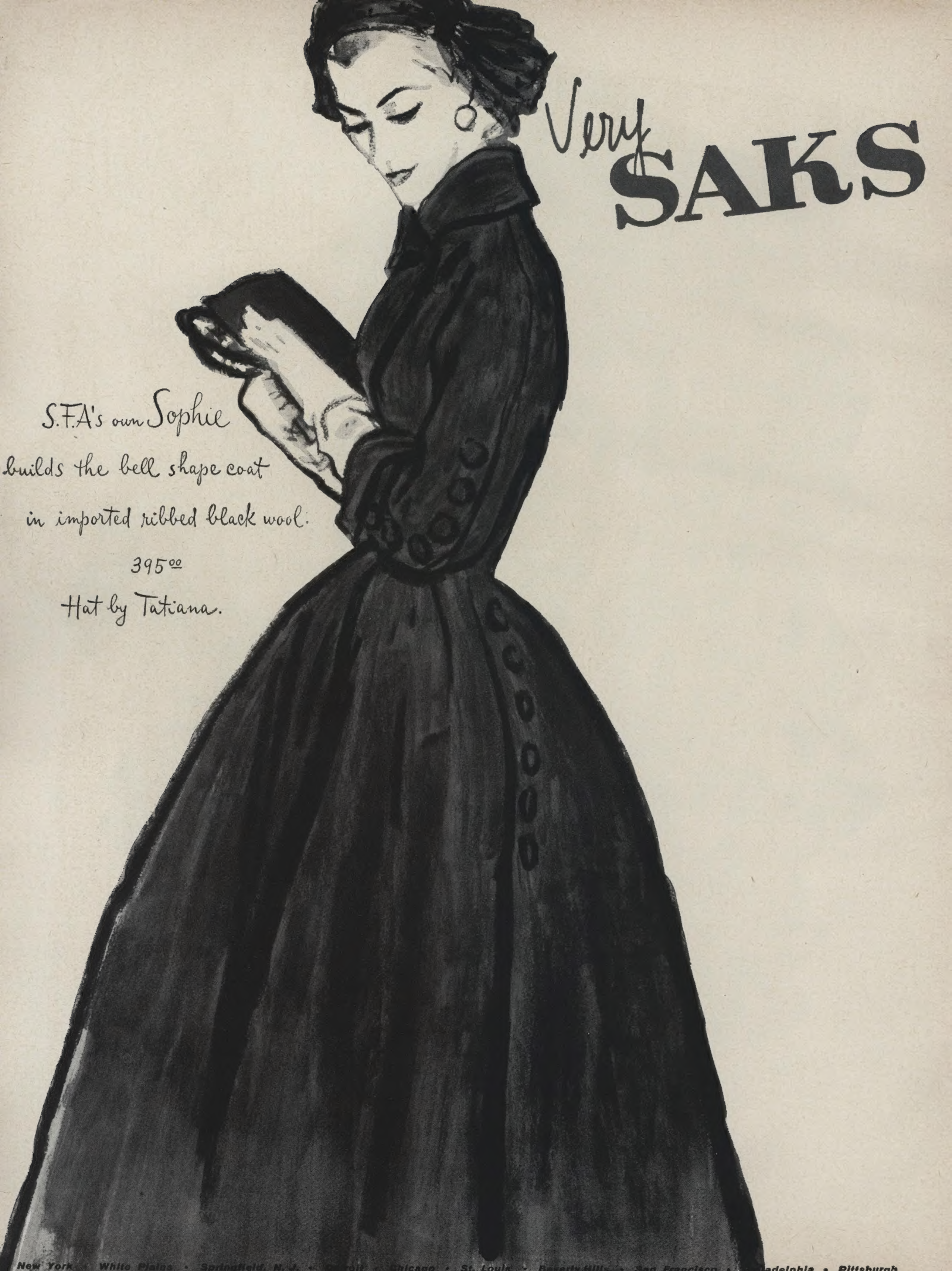
a dress for a great ball,

clouds of black trailing a cardinal red satin sash.

Chenille dotted black point d'esprit with red and white satin underlay bodice.

A momentous design by Maurice Rentner Designers' Salon

New York **Manhasset** **White Plains** Chicago Cleveland Boston


Very SAKS
S.F.A's own Sophie
builds the bell shape coat
in imported ribbed black wool.
395.00
Hat by Tatiana.

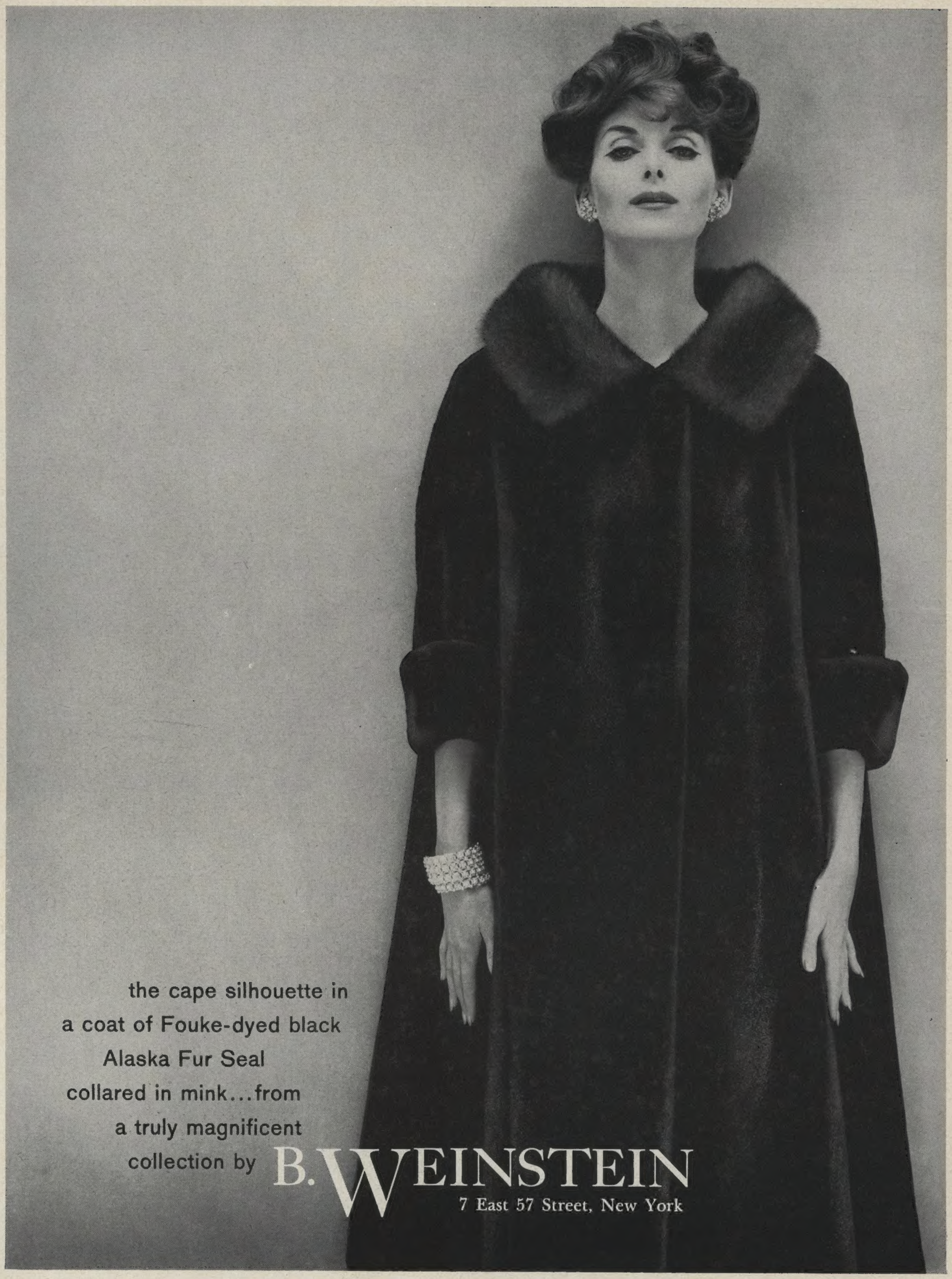
FIFTH AVENUE



S.F.A's own Sophie
builds a great mink sweep
in natural Lutetia* mink.
8750.00 plus tax.
Hat by Tatiana.

*EMBA Trademark Mutation Mink Breeders Association.

New York • Detroit • Chicago • St. Louis Beverly Hills San Francisco


the cape silhouette in
a coat of Fouke-dyed black
Alaska Fur Seal
collared in mink...from
a truly magnificent
collection by
B. WEINSTEIN
7 East 57 Street, New York



Red satin,

black lace—**and**

Traina-Norell.

475.00—Lord & Taylor, New York

P.S. Juliette Mārgaleu...
and Juliette Mārgaleu alone
brings you that remarkable
new oval lipstick


Brick red . . . brilliant Linton tweed
in our own
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We like this new

silhouette by Traina-Norell...

the plaid tunic belted and

flared above a slender skirt...

exclusive with I. Magnin

HUTZLER'S

Black Chantilly lace
gently follows the
figure, then sprays into
tiers of pleated flounces
. . . graceful as a fountain.
By

Ben Reig



Ours alone in

Baltimore

Even the smartest make-up can't hide tired, strained eyes!



Now! Give your eyes fresh, new beauty—*in seconds!*

Just two drops of new Revlon 'Eye-Fresh' soothe your eyes, clear away redness! To look their loveliest, your eyes need the refreshing, clearing action of Revlon's new eye-drop formula . . . 'Eye-Fresh'. These crystal-clear drops banish redness caused by strain and fatigue . . . soothe away the tiredness that can make you look years older . . . leave your eyes fresh, clear and radiant. So safe, so easy to use. You'll see the difference in seconds, and so will he!

Remember, *a man looks first at your eyes.* Use 'Eye-Fresh' every day as the finishing touch of beauty to your make-up.

new! *Revlon* 'Eye-Fresh' T.M.

eye beauty drops

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COMES TO A

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the stiletto toe

by Naturalizer

They have all the luxurious toe room Naturalizer is famous for... delicately shaped in black pinseal calf and satin-bowed suede.

Shoes illustrated, **12.95**

Other styles, 8.95 to 12.95. Higher Denver West and Canada

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*Trade-mark Mutation Mink Breeders Association

jewels—Van Cleef and Arpels

Virginia Thoren

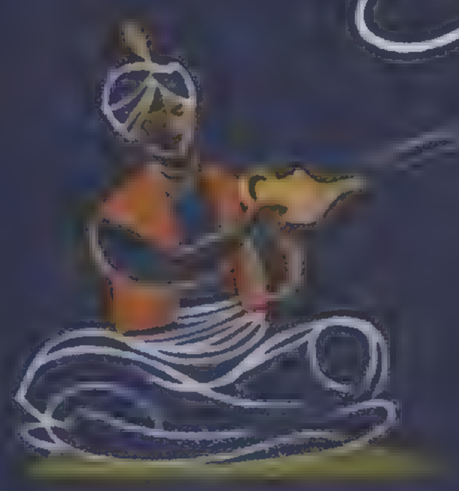
AUTUMN HAZE brand Emba* natural brown mutation mink by MAXIMILIAN, New York

A night-and-day coat that embodies a fashionable's dream of luxury, in the most desired fur...AUTUMN HAZE* brand, Emba* natural brown mutation mink...the cherished member of the Royal Family of Emba that whispers lovely things about your looks, your taste.

Elégance
The Romantic Era

by LENTHÉRIC

THE LUXURY LOOK





a



b



c





d





e





f



g



h



i

a. C'EST BON Earrings about $2. Bracelet about $3. **b.** LA RONDE Handsome golden ring for your wrist. About $5. **c.** RIVIERA Earrings about $2. Necklace about $4. Bracelet about $3. **d.** VILLA D'ESTE Earrings about $3. Necklace about $10. Bracelet about $5. **e.** LA BELLE PRIX Earrings about $5. Clasp bracelet about $10. **f.** ST. MORITZ Earrings about $5. Necklace about $12. Bracelet about $10. **g.** BARRITZ Earrings about $3. Necklace about $10. Bracelet about $6.

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Available at fine fashion stores



Every other leading spray-set sprays your hair with 80% to 95% alcohol. And alcohol can dry, dull, deaden hair . . . soon burn its beauty away.

New! The only spray-set with no alcohol

–builds beauty as it curls!

Such silky, soft curls! Never dry-looking.

Such shiny, springy curls! Never stiff, sticky or flaky.

Real dream stuff, this fabulous new Beauty Curl. Sets beauty . . . holds beauty . . . *builds* beauty! And without a drop of drying, burning alcohol that can rob your hair of the natural oils that protect its precious lustre.

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A NEW Richard Hudnut DISCOVERY

Beauty Curl

SPRAYS IN BEAUTY AS IT SETS AND HOLDS YOUR CURLS.

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Fredrica

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26 fabulous 'Lustrous' colors . . . in jeweler-designed 'Futurama' case. 1.35 to 37.50 plus tax.

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Color by **VANITY FAIR** is a shade on the magic side, adding the enchantment of Rose Blush to lingerie fashion. Gown of nylon tricot, $10.95.

Photo by Mark Shaw

©1957 Vanity Fair Mills, Inc.

October 1

VOGUE

Trade Edition

The Coat that Runs a Wardrobe

Fifteen day and late-day choices with the unwavering dash to make a wardrobe exciting

- *The coat with a belt cinching the waist* (page 139)
- *Coats with a figure* (pages 140 and 141)
- *Coats with less length* (pages 142 and 144)
- *Coats lined or collared with fur* (pages 143 and 144)
- *The coat with a wide-sweeping dash* (page 145)
- *Furs—fitted, full-length* (pages 164 and 165)

To watch: The fluffy new mohair coat (cover)

AMERICAN EVENING LOOKS . . .

floor-length evening sheaths: in richly patterned winter prints (pages 160 and 161)

NEW PARIS SUITS IN AMERICA NOW . . .

American adaptations of designs by Balenciaga, Chanel, and Givenchy (pages 158 and 159)

GOOD BUYS: AUTUMN BULLETIN

New day and late-day looks in fashion now, including: a wardrobe based on black . . . the versatile red coat . . . the chemise cut in dresses (pages 172 to 179)

GOOD BUYS IN A JUNIOR WARDROBE

Sixteen Good Buys with a strong point: variety—their combined clothespower could take over nearly any day or little-evening assignment during the coming seasons (pages 180 to 185)

Discoveries in beauty: New ideas in permanent waves, cleansing creams, hair sprays, nail-lacquers, tinted foundations, facials, hand preparations (pages 188 and 189)

Fashions in living: The new blond palette: colour mixed with light. Fabrics in the blond palette. Fabrics on the walls: new decorating revival.

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VOGUE, OCT. 1, 1957, VOL. 130, NO. 6

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Let what "VOGUE SAYS" headline your advertisements and displays.

Release date—October 1

- **Coat news . . .**

VOGUE SAYS: "The coat that runs a wardrobe—with dash"
VOGUE SAYS: "Collect coats—where fashion counts most"
VOGUE SAYS: "Collect fashion—in a single coat"
VOGUE SAYS: "Dashing coats—stop traffic"
VOGUE SAYS: "Coats with dash—make a wardrobe exciting"
VOGUE SAYS: "The coat that runs a wardrobe—plummy tweed"
VOGUE SAYS: "Black reefer—with a dash of waistline"
VOGUE SAYS: "The red coat—established wardrobe whizz"
VOGUE SAYS: "Red reefer—undeniable dash"
VOGUE SAYS: "Blue tweed coat—works a forthright charm"
VOGUE SAYS: "Tweed—with a new dash"
VOGUE SAYS: "Enter the dashing tweed—newly belted"
VOGUE SAYS: "Plaid coat—fresh city look"
VOGUE SAYS: "Plaid coat—with a dash of flare"
VOGUE SAYS: "Fox-lined coat—unblinking fashion authority"
VOGUE SAYS: "Fur coat—with a dashing shape"
VOGUE SAYS: "City-black broadtail—figure of elegance"
VOGUE SAYS: "Dashing everywhere—fox-lined wool coat"
VOGUE SAYS: "The fitted coat—enduring fashion"

- **Paris news . . .**

VOGUE SAYS: "Pale organdie—fragile as incense"
VOGUE SAYS: "Paris evenings—the white lights"
VOGUE SAYS: "Paris evening hat—allure and bows"
VOGUE SAYS: "Paris hats—new small excellence"
VOGUE SAYS: "Taffeta dinner hat—conversation piece"
VOGUE SAYS: "Corduroy suit—gala enough for late day"
VOGUE SAYS: "Black velvet suit—for late day, dinner"

- **American evening looks . . .**

VOGUE SAYS: "American evenings—printed columns"
VOGUE SAYS: "The winter print—on satin"
VOGUE SAYS: "The winter print—on chiffon"

- **Woollen and knitted fashions . . .**

VOGUE SAYS: "Wool—moving toward evening"
VOGUE SAYS: "Dressing in wool—late-day"
VOGUE SAYS: "Black jersey dress—dinner and on"
VOGUE SAYS: "Late-day wool—muted polish"
VOGUE SAYS: "The knitted dress—well-knit chic"
VOGUE SAYS: "The knitted dress—groomed, travel-proof"
VOGUE SAYS: "The knitted dress—city manners"
VOGUE SAYS: "New sweater dressing—city polish"

- **Good-buys bulletin . . .**

VOGUE SAYS: "The chemise—natural on the good-buys list"
VOGUE SAYS: "Black chemise—ravishing fashion"
VOGUE SAYS: "The banker's coat—news in camel colour"
VOGUE SAYS: "The littlest black dress ever—a chemise"
VOGUE SAYS: "The chemise—for the woman who likes fashion straight"
VOGUE SAYS: "Chemise dressing—picking up momentum"
VOGUE SAYS: "Good buys—spotted with red"
VOGUE SAYS: "Red coat—could wrap up everything in sight"
VOGUE SAYS: "Black dress—working with any red coat"

- **Good-buys bulletin for juniors . . .**

VOGUE SAYS: "Camel jersey—game for repeated wearings"
VOGUE SAYS: "Satin shirtdress—for dinner, parties"
VOGUE SAYS: "Wool tweed—in the good-buy bracket"
VOGUE SAYS: "Long-sleeved black—for dinner in town"
VOGUE SAYS: "Plaid—goes brightly about its business"
VOGUE SAYS: "Plaid chesterfield suit—good in a junior wardrobe"

- **The printed blouse . . .**

VOGUE SAYS: "The printed blouse—new kind of dressing"
VOGUE SAYS: "The printed blouse—over pleats"
VOGUE SAYS: "The printed blouse—newly gentled"

- **New lingerie . . .**

VOGUE SAYS: "Lingerie—taking shape in bisque and black"
VOGUE SAYS: "Lingerie colour plans—black with bisque"
VOGUE SAYS: "Lingerie—new shapes in bisque and black"

- **Beauty . . .**

VOGUE SAYS: "Liquid sunlight—in perfume form"
VOGUE SAYS: "New idea about eyes—more local colour"
VOGUE SAYS: "New idea in permanent waves—no waves"
VOGUE SAYS: "New skin-cleansing idea—a beauty treatment"
VOGUE SAYS: "New hair sprays—top-level management"
VOGUE SAYS: "New idea for necklines—a facial"

- **Fashions in living . . .**

VOGUE SAYS: "The new blond palette—colour with light"
VOGUE SAYS: "Pale, compelling blonds—floor to ceiling"
VOGUE SAYS: "Fashions in living—fabric on the walls"
VOGUE SAYS: "Fabric-covered walls—charming look"

QUOTE VOGUE and SELL FASHION

Vogue's copy ideas and philosophy for these fashion ideas can be used to present merchandise from your own stocks in newspaper advertisements and displays.



Hudson's Woodward Shops DETROIT'S AVENUE OF FASHION

New galaxy: brilliants a-gleam on night-black accessories for this Fall's tapered silhouette.

KORET'S rectangle, Northern Lights, in black Koretelope. 39.50 plus tax.

PANDORA'S New Planet pump in black suede. 29.95.

Clothes that lead the life you love!



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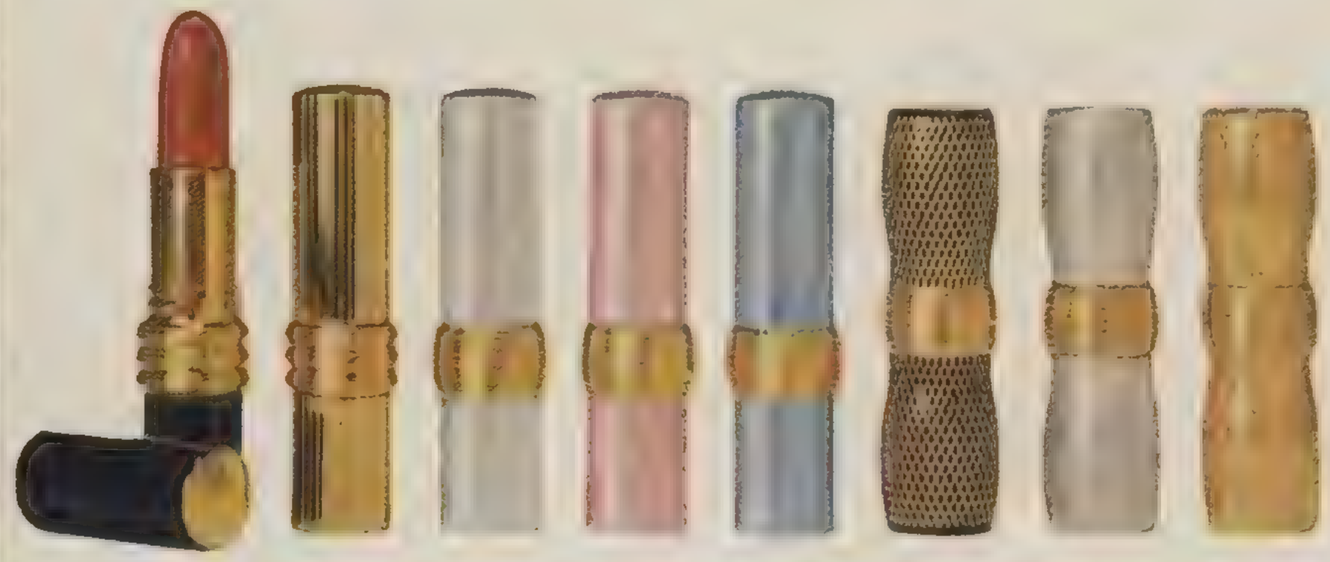
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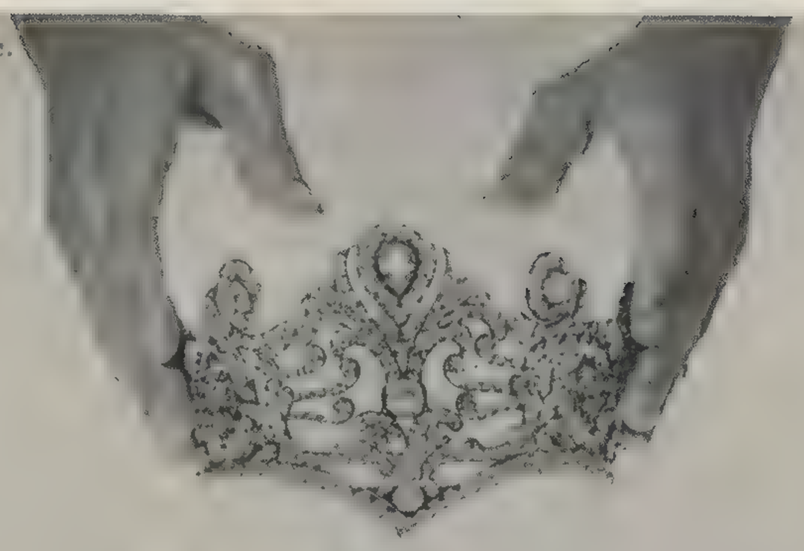
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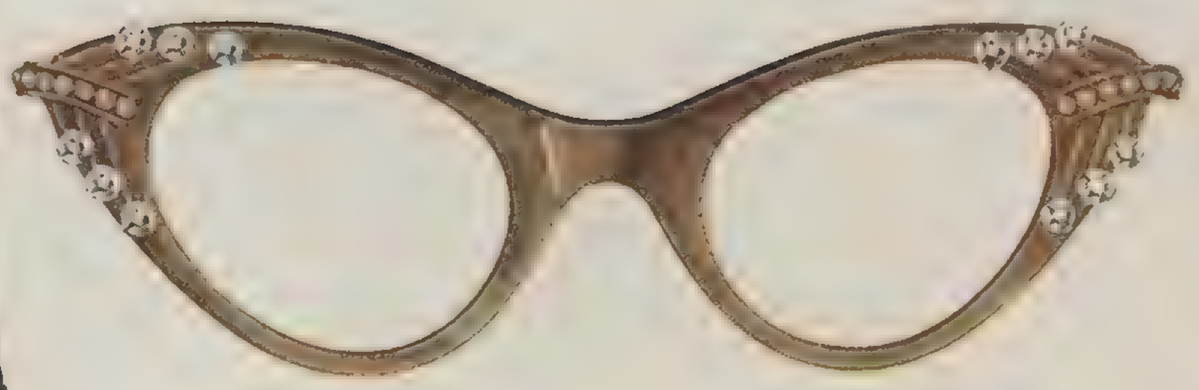
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FLA.	Lakeland	Maas Brothers
	Miami	Jordan Marsh—Miami
	St. Petersburg	Maas Brothers
	Sarasota	Maas Brothers
	Tampa	Maas Brothers
GA.	Savannah	Levy's of Savannah
IDAHO	Boise	C. C. Anderson's
	Idaho Falls, Blackfoot	C. C. Anderson Co.
	Lewiston	C. C. Anderson Co.
	Twin Falls	C. C. Anderson Co.
IOWA	Waterloo	Black's Dry Goods Co.
LA.	Lake Charles	Muller's
MASS.	Boston	Jordan Marsh Company (Boston-Framingham-Malden)
	Lowell	The Bon Marche, Inc.
MICH.	Grand Rapids	Herpolsheimer's
	Jackson	L. H. Field Co.
	Muskegon	Hardy-Herpolsheimer's
	Pontiac	Waite's
MINN.	Minneapolis	Donaldson's Downtown Southdale
	Rochester	Donaldson's
	St. Paul	The Golden Rule
MISS.	Jackson	Kennington's
MO.	Kansas City	Peck's of Kansas City
	Springfield	Heer's
MONT.	Great Falls	The Paris of Montana
N. J.	Paterson	Quackenbush's Dept. Store
N. Y.	Great Neck Plaza	Stern Brothers
	New York	Gertz, Jamaica, Flushing, Hicksville
	New York	Stern Brothers
	Syracuse	Dey Brothers & Co.
N. C.	Greensboro	Meyer's
OHIO	Akron, Canton	Polsky's
	Cincinnati	Rollmans—Downtown
		Rollmans—Swifton
	Cleveland	Sterling Lindner Davis
	Columbus	Morehouse Fashion Company
	Hamilton	Robinson-Schwenn
	Middletown	The John Ross Store
	Springfield	Wren's
ORE.	Eugene	The Bon Marche
	Pendleton	C. C. Anderson Co.
PA.	Butler	A. E. Troutman Co.
	Connellsville	Troutman's
	Dubois	Troutman's
	Easton	Wm. Laubach & Sons
	Greensburg	A. E. Troutman Co.
	Harrisburg	Pomeroy's
	Indiana	The Troutman Co.
	Latrobe	S. P. Reed Co.
	Lebanon	The Bon Ton
	Levittown	Pomeroy's, Inc.
	New Castle	New Castle Dry Goods Co.
	Pottsville	Pomeroy's, Inc.
	Reading	Pomeroy's
	Warren	Metzger-Wright Co.
	Wilkes-Barre	Pomeroy's, Inc.
S. DAK.	Rapid City	Donaldson's
TENN.	Nashville	Cain-Sloan Co.
TEX.	Dallas	Titche-Goettinger
	Houston	Joske's Gulfgate
	San Antonio	Joske's of Texas
		Joske's Las Palmas
UTAH	Logan	The Bon Marche
	Ogden	The Bon Marche
VA.	Lynchburg	Guggenheimer's
WASH.	Bellingham	The Bon Marche
	Everett	The Bon Marche
	Longview	The Bon Marche
	Richland	C. C. Anderson's
	Seattle, Northgate	The Bon Marche
	Spokane	The Bon Marche
	Tacoma	The Bon Marche
	Walla Walla	The Bon Marche
	Yakima	The Bon Marche



Soft as suede, supple as the

lightest jersey, this fabric is blended

of Avisco® acetate and nylon.

The dress, by Petite Lady,

in Malvisco® Fabric by Forge Mills,

dry cleans without loss

of original rich color, texture.

Your assurance this tag!



American Viscose Corporation
New York 1, N.Y.

PETITE-LADY DRESS IN CAPRI BLUE OR BLACK. SIZES 14½-22½. ABOUT $20

Petite Lady dresses with the Avisco Integrity Tag at stores listed on opposite page

the precious look in jewelry...

MIRAMAR . . . fabulous fashion jewelry that glows and goes with every new mood of elegance. Miramar . . . perfect for this year of color, in tones of ruby, topaz, emerald, sapphire. Necklace and bracelet, $5 each; earrings and pin, $3 each. Prices plus tax. At all leading stores or write: Corocraft, New York 1.

Corocraft

COROCRAFT. A DIVISION OF CORO INC., NEW YORK 1.

ceil chapman gown, miss alice hat

Prices slightly higher in Canada.

new excitement!

CANDALON

Kissing Cousin

CLOSEST RELATIVE TO FUR



So exciting, a new calypso song called "Kissing Cousin" has been written in its honor!

— at a fraction of real-fur price!

It's love at your first sight of this creamy, new 100% Orlon pile fabric —so lush and lustrous that fur seems to imitate *it*.

In Midnight Black or Bewitching Brown, KISSING COUSIN makes a coat that looks more like seal than seal itself!

There's even excitement in the way this fabric feels. Just let its deep silkiness brush your cheek. Such luxury is almost scandalous!

The price tag, though, is modesty itself. And it brings you a coat that will *never* shed – either on your dress or his suit. You see, KISSING COUSIN is not knitted—it's woven. Its pile is *locked-in*, permanently. Proof? Try the Comb Test.

But first, slip into a beautiful KISSING COUSIN coat and see what this new excitement does for *you*. Try it at the nicer stores. Full length begins at approx. $99. Short length, approx. $69.



HERE'S PROOF IT WON'T SHED —EVER! Pull an ordinary comb through the pile of Kissing Cousin. If it were ordinary pile fabric, you'd have a comb full of fuzz. But this Comb Test proves Kissing Cousin won't shed—even with rough handling.

CANDALON KISSING COUSIN
The 100% Orlon Pile Fabric with the Locked-In Weave

Made exclusively by **COLLINS & AIKMAN**
Makers of the famous Cloud No. 9®
210 Madison Avenue, New York 16, New York
America's Largest Weavers of Fine Pile Fabrics

Orlon—Du Pont trademark for its acrylic fiber

COAT BY NORTH BAY, STYLED BY ARTHUR DOCTOR

THERE'S FASHION IN THE FORECAST...

THE SNOW DRIFTS DEEPER.

THE WINTER WIND BLOWS COLD.

BUT THERE'S FASHION IN THE

FORECAST IF YOU KNOW WHAT ALL

THE WINTER BEAUTIES KNOW:

THE GOOD FASHION

OF ALASKANS!



"ABOVE, KETCHIKAN NO. 1,
WITH CONVERTIBLE COLLAR AND
SNAP BUTTON CLOSURE."
AT LEFT, KETCHIKAN NO. 11—
CONVERTIBLE COLLAR BOOTEE
WITH ZIPPER CLOSURE.

IN FASHION COLORS, FULLY LINED IN
FUR-SOFT NYLON PILE...
ABOUT $12.95 TO $13.95

GENUINE

ALASKANS®

BY Kickerinos

"AMERICA'S FAVORITE WINTER-TIME FOOTWEAR" • MILWAUKEE, WISCONSIN: N. Y. OFFICE: 47 WEST 34TH ST.



Laugh at the weather— Quilticel interlinings keep you warm and care-free

What a gay winter ahead for you and your daughter in your look-alike cotton poplin jackets —and what you can't see is the Quilticel interlining made of Celanese acetate. It keeps you warm as toast in a light-weight manner, and makes the entire jacket completely washable. You can even toss it in the automatic and know it will come out in perfect shape, sparkling-fresh. Celanese Corporation of America, New York 16.

Rovercoat by White Stag Manufacturing. In white, greystone, sapphire, amethyst, natural. Mother's jacket, sizes 10 to 20, about $26. Daughter's jacket, sizes 3 to 6X; 7 to 14, and Subteen 8 to 14, about $20. At Best & Co., New York; The J. L. Hudson Co., Detroit; Roos Brothers, San Francisco.

Celanese® Quilticel®

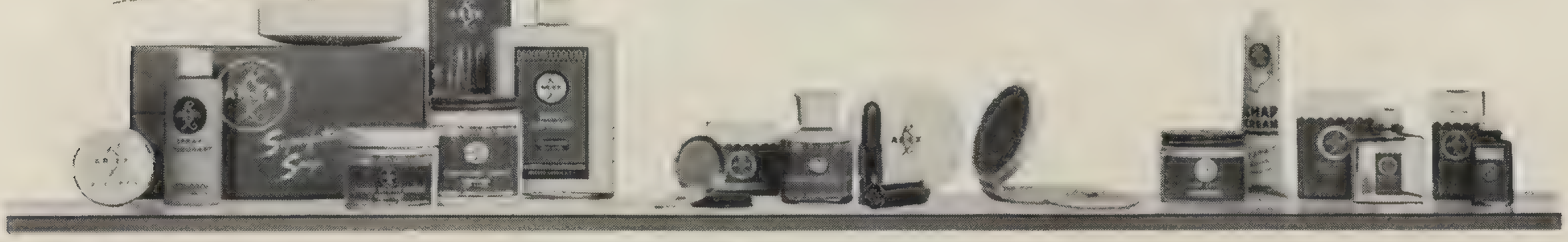
ACETATE . . . A Celanese CONTEMPORARY FIBER



HYPO-ALLERGENIC

This word — which you may never have heard of nor seen —can be the Key to your whole problem of SAFE beauty care for sensitive skin

It's a long word, with a formidable scientific sound (Hy-po-al-ur-jen-ic). But you will soon hear it pronounced by women you know. You will hear it mentioned with a sense of excitement . . . a feeling of deliverance from a beauty problem . . . a *tragic* problem for many women. For millions of women—at least one in six—suffer allergy reactions to conventional cosmetics. Most women with this problem do not recognize the cause of their distress unless a doctor discovers it and recommends hypo-allergenic cosmetics, meaning cosmetics which are free of substances known to cause allergic reactions—and other irritants of sensitive skin. Such cosmetics are now widely available under the brand name, AR-EX. They have brought new beauty . . . new comfort and assurance to thousands of women, including many who had had to forego modern beauty aids until AR-EX Cosmetics came into their lives.



The Three "Starting Areas"

When a woman first learns that AR-EX can be the answer to her beauty problems, it is recommended that she begin with the essentials that apply to her specific condition.



For Skin Care

AR-EX Cleansing Cream, Skin Lotion, Super-Fatted Soap, Lubricating or Night Cream, Cream for Dry or Oily Skin.



For Make-up

AR-EX Liquid Foundation, Powder or Powder Compact, Eyebrow Pencil, Eye Shadow, Lipstick and Rouge.



For Hand Care

AR-EX Nail Polish, Basecoat, Nail Polish Remover, Chap Cream in tube or jar.

Medically Tested—Every Step of The Way

AR-EX Cosmetics are not new. Some have been sold in leading department and drug stores for 22 years. New products have been added *slowly*, however, because every AR-EX Cosmetic is tested under medical supervision. In fact, many women who use AR-EX beauty aids learned of them from their doctors. Today, the *complete* AR-EX line can be produced for general nationwide distribution.

Sensitive Skin CAN Be the Most Beautiful

The woman with a skin more delicate than average has both a blessing and a burden. Her skin can and should be more beautiful than the skins of her less sensitive sisters. Yet it is very easily irritated by conventional cosmetics. She can turn her problem into a blessing—if she uses scientifically formulated AR-EX Hypo-Allergenic Cosmetics. Her true unblemished beauty can at last be seen.

Exquisitely Feminine

AR-EX Cosmetics have not the slightest hint of a "medical" look or feel. They are *cosmetics*. In AR-EX Lipsticks, for example, you may choose from ten glorious fashion shades. AR-EX Face Powder comes in eight shades as modern as tomorrow! Most AR-EX Cosmetics are made in both scented and unscented form because, in some problems of cosmetic allergy, the scent alone can cause irritation.

AR-EX: A System of Complete Beauty Care

AR-EX research began years ago in the search for a hypo-allergenic face powder. It was found. The work went on—in constant consultation with dermatologists—to produce, in irritant-free form, *all* the cosmetics a modern woman needs. Today, with AR-EX, the woman with sensitive skin can enjoy *every* beauty advantage. And AR-EX prices are no higher than those of ordinary cosmetics.

SYMPTOMS OF COSMETIC ALLERGY

Allergic irritation from conventional cosmetics may take severe forms. For example:

Nasal Irritation with all the symptoms of hay fever may be caused by conventional cosmetics or their scent. If a woman suffers from hay fever, her cosmetics may severely aggravate the distress.

Inflamed Eyelids can result from touching the eyelids with finger tips on which conventional nail polish or remover has been used.

Cracked, Swollen Lips can be caused by a lipstick, especially one containing indelible dye.

Chapped Hands may be caused by the use of conventional soap, lotion or detergent.

Rash or Inflammation Anywhere on the Body may be traceable to allergy-causing substances in lotions, creams, soaps, body powder or nail polish.

Many women with sensitive skin may escape the most serious and dramatic symptoms of cosmetic allergy, but their cosmetics may cause unpleasant sensations. Every woman with sensitive skin is subject to some distress unless she uses hypo-allergenic cosmetics.

Other members of the family may suffer. A man can suffer because of his wife's lipstick. Children and pets may be allergic to cosmetics.

For a complete description of each AR-EX product with a color chart, write for a copy of the booklet, "Every Woman Has Sensitive Skin." Address: Dept. V-7, AR-EX Products Co., 1036 W. Van Buren St., Chicago 7, Illinois.

R AR-EX X COSMETICS

AT LEADING DRUG AND DEPARTMENT STORES

PRINCE

PURE CASHMERE



The IMPERIAL® coat, in precious cashmere,
the choice for an elegant city life . . .
the luxurious, gentle fabric
loomed so perfectly by **PRINCE MILLS,**
distinctively tailored by Davis.

Monaco blue, Bahama, natural,
Capri blue, red, Italian coffee,
graphite, navy, black. About $120.

LORD & TAYLOR—NEW YORK,
CARSON, PIRIE & SCOTT—CHICAGO,
DAYTON CO.—MINNEAPOLIS,
FAMOUS BARR—ST. LOUIS,
MABLEY & CAREW—CHICAGO.

PRINCE

460 SEVENTH AVENUE / NEW YORK



An advertisement of special interest about figure control

An amazing new way to

A firm

IF YOU'VE EVER had the feeling that you could never have the slim, appealing figure you had at 20, it's time to rejoice!

Thanks to a very wonderful invention of Mr. B. H. Stauffer, you may now combine a firm and youthful-looking body with the charm and allure a woman achieves only after 30.

The invention, Mr. Stauffer's "magic couch," can even help give you a better figure than you had as a girl—and help you keep that figure forever! The effortless exercise it supplies your body lifts, contours, firms, reproportions and pares inches from strategic places!

Years ago B. H. Stauffer realized that many women who starve themselves to reduce still do not achieve beautiful figures. Mere weight loss, he knew, was not the secret to a lovely body. Exercise is needed to give youthful contours and to distribute the weight in pleasing proportions.

But strenuous exercise is so unpleasant to many people they simply will not subject themselves to it.

So after years of study and experimentation, Mr. Stauffer produced his remarkable motorized "magic couch" that makes it



***The rhythmic motion** of the Posture-Rest helps reshape legs and ankles, redistribute weight, pare away inches.*

***The Posture-Rest,** used in the shoulder position, tones and firms tissue, relaxes neck and shoulder muscles.*



exercise without effort helps you get and keep

and lovely body after 30!

possible for you to receive needed exercise without lifting a finger. You simply lie down and relax as the "magic couch" gently exercises your body. No need to disrobe. And not only is this exercise beneficial, it's downright enjoyable!

Exercise on the couch, coupled with calorie reduction, also produces pound loss—and without starvation diet.

Mr. Stauffer introduced this figure-remaking technique in his famous Stauffer System salons 20 years ago. Since then it has helped over 5 million women achieve lovelier figures without starvation diet or violent exercise. As the result of thousands of requests for salon-type treatments at home, Mr. Stauffer recently introduced his Posture-Rest, the portable "magic couch" which is the heart of the Stauffer Home Reducing Plan.

Unlike reducing methods that produce only pound loss, Stauffer Home Reducing Plan is a *complete* figure beautifying program. These are some of its many benefits which can help you get and keep a lovely body:

1. Takes hard-to-lose inches from your hips, tummy, thighs, ankles...wherever you need to lose them.
2. You achieve a more graceful, lifted posture in a natural way. No holding your breath to stand and sit correctly after Stauffer's gentle coaxing.
3. Sagging tissue is firmed, toned and tightened to make your skin fit smooth as silk over your new contours.
4. Your face and throat muscles are smoothed, firmed.

The Stauffer Home Reducing Plan is an investment for your entire family. Your husband will find it wonderful for getting needed daily exercise, particularly after a hard day at the office. It also helps teen-agers who have a baby fat problem start their adult life with trim figures and good posture.

The Posture-Rest® is attractive, portable, lightweight...can be used while reading or napping, stored in a closet when not in use. You may rent it by the month, or buy it for pennies a day.

Get more information about this plan that has brought lovelier figures to women all over America. Drop a postcard to Stauffer Home Reducing Plan, Dept. V-107, at the office nearest you: 1919 N. Vineburn Ave., Los Angeles 32, Calif.; 1500 N. Ogden Ave., Chicago 10, Ill.; or 5929 Riverdale Ave., New York 71, N.Y.

***Mr. Stauffer's** "magic couch" gently contours the body with effortless exercise, lifts posture, firms and tones muscle, helps pare away inches—all while you relax. For further information write Stauffer Home Reducing Plan, Dept. V-107, 1919 N. Vineburn Ave., Los Angeles 32, California*



only VOGUE *brings you the complete fashion story...*





with new DuBarry

Royal Nectar

...you can recapture that breathlessly young look!

Just between you and your make-up—precious Royal Jelly of the Queen Bee in a new wonder-working liquid!

Everyone knows the beauty blessings of Royal Jelly—the rich, rare food of the Queen Bee. And now DuBarry gives you this costly substance in an invisible, incredible liquid—Royal Nectar. Just touch on Royal Nectar before make-up. *Instantly* it goes to work on those tiny age-lines and age-signs! Within a week your skin starts to regain the loveliest look it ever knew. And this look *stays* yours—because Royal Nectar keeps the bloom of a young beauty on your complexion *years longer!*

For complete 24-hour beauty care . . . wear Royal Nectar by day as your special beauty secret under make-up . . . and wear Royal Treatment Cream for the rich beauty benefits of Royal Jelly while you sleep.

Another hypo-allergenic product from DuBarry

Royal Nectar—$5.00, $8.50
Royal Treatment Cream—$5.00, $8.50
prices plus tax

©RICHARD HUDNUT

it's the fashion

...to save money at Beck!



eleganza Italiana

...newly defined by Beck in "Delicata", a Rapier Toe* pump with an exquisitely proportioned mid-high heel! Beautiful three ways...in gleaming black caviar and calf, in velvety black suede with peau de soie, and in satiny butternut calf with black. And even the Beck price is "Delicata"...8.95

165 stores in 40 major cities, including New York • Chicago • Miami • Palm Beach • Philadelphia • Washington • Detroit

Beck

fifth avenue shoes

*Reg. U.S. Pat. Off. applied for



You try on fashions...

Now try on Faces



PHOTOGRAPHS BY JOHN WRINN

For glorifying make-up
try before you buy

Remember, you *wear* it—from lipstick down to the last pat of cream. So why pay for cosmetics that make promises they cannot keep?

That method is out of date. Today, with Beauty Counselor cosmetics, you can actually *try-before-you-buy, in your own home.* These famous preparations are unsurpassed, yet they cost no more than "counter" brands.

And there is a whole Show Case to choose from. You try on make-up, lotions, skin creams . . . you color-scheme complexions to clothes . . . see a surprisingly prettier image in your mirror!

It's exciting to "discover" yourself . . . mail the coupon and see. A consultation with a Counselor is free.





Beauty Counselor®

CUSTOM-FITTED COSMETICS

Guaranteed by Good Housekeeping
REPLACEMENT OR A REFUND OF MONEY IF NOT AS ADVERTISED THEREIN

BEAUTY COUNSELORS, INC., GROSSE POINTE, MICH. WINDSOR, ONTARIO LONDON, ENGLAND

Beauty Counselors, Inc., Grosse Pointe 24, Mich.

☐ Please have a Counselor visit me for a free consultation.

☐ A stimulating career interests me. How may I qualify as a Beauty Counselor? I am over 25.

V-4

NAME _____

ADDRESS _____

CITY _____ ZONE _____ STATE _____

Discoveries in beauty

New idea in permanent waves—no waves. For the woman who *doesn't* wish she had curly hair; does wish her hair had just enough substance to do-something-with, this news: an invisible permanent wave process that's said to duplicate the body of naturally wavy or curly hair, and that's all: no curls, no waves. The formula is called Hidden Support; Eska is the maker; beauty salons administer it.

New idea about skin cleansing—a beauty treatment. The moisturizers that have been doing such a remarkable job in other beauty preparations have now turned up as the bulwark of a new, greaseless cleansing cream. Besides getting the skin thoroughly clean, it goes about its work without removing any of the skin's own essential oils and moisture. The cream—which is quite liquid-y in texture—is called Moisturizing Cleanser; is put out by Endocreme.

New ideas for sensitive skin. The word here—a good one for women who are allergy-prone—is about those cosmetics that act as rescue committees; cosmetics formulated to be free of any ingredient that might be even a possible irritant. Now, besides the stand-by treatment and grooming and make-up preparations, there's also a complete string of nail-lacquers and tinted foundations. These come scented or not, are made by Ar-Ex.

New idea re hair sprays—process of elimination. As you may have gathered, the hair-spray people have been adding new dimensions to their products—which, after all, are relatively new, as cosmetics go. Having weathered the weather problem, next on the agenda is how to keep top-level management without dulling or drying the hair. Eliminating alcohol is one new answer, and one hair spray notable for that absence is Beauty Curl, by Richard Hudnut. Also deleted from the formula: plastics and resins. In their place: ingredients that resist dampness and humidity, without getting sticky about it.

New idea for necklines—a facial. According to some beauty experts, a woman's neckline is one of the three "age vulnerables" (the others being her eyes, hands). The long neck muscle that stretches—unsupported—from collarbone to chin, *can*, if properly (and lightly) massaged, give support to the throat-line. Attention to this area is a routine part of the face-facial at the Ann Gerard Salon.

New idea about hands—protective custody. The chemists whose bailiwick is hand-preparations make it increasingly unnecessary for a woman's hands to be anything but beauty spots. Latest report from that quarter concerns a medicated lotion that's said to heal chapping, protect against infection, moisturize the skin, and help it look smoother, younger. Polyunsaturates are the mainstay of this lotion, which is called Polysil, made by Coty.

New idea about your own skin colouring. Along with the obvious elemental risks—drying, chapping, et cetera—weather is also largely responsible for changes in the colour of your skin. Even if you haven't spent the summer in the sun, you've probably come face to face with it often enough to make a considerable difference between last spring's make-up and this autumn's complexion. One solution: reassessing your complexion via Cosmetiscope. This is the John Robert Powers device that keys make-up colour to the colour tones of your skin. The make-up comes under the Fluid Gold label and contains Viacel—the "treatment" component of this house.

New idea about eyes—more local colour. News here—and it's clearly a big-evening bulletin—of how to extend the effect of eye shadow without extending the eye shadow. The idea: false eyelashes in three delicious flavours: green, blue, auburn. They come in strips, to be pre-trimmed; then applied with mucilage; mascarra-ed afterward in a deeper green, blue, or auburn. At theatrical supply shops.



DOCTOR DRESS CO., INC.
847 W. Jackson, Chicago 7, Illinois

The season's most newsworthy combination: rayon crepe sparked off with a neckline of contrast, plus a special dash of finesse—shapes a dress to win unanimous bravura everywhere.
In black with pink, blue ridge with blue, blackberry with mauve, or navy with pink. Sizes 14 to 44; 12½ to 26½.
About $55. Slightly higher on West Coast.

See the I. Doctor advertisement on page 225.

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

ARIZONA

PHOENIX

Arizona Biltmore Resort Hotel. Garden setting amid desert and mountains. Own, uncrowded 18-holes. Cabanas. Pictorial folder. Box 44, Phoenix.

TUCSON

Westward Look Ranch Inn. Luxurious resort in desert foothills. Riding, pool. American Plan, all year. Rt. 6, Box 250, Tucson, Ariz. MA 3-2591.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

SEA ISLAND



The Cloister

A delightful year-round resort of distinction and unsurpassed beauty. . . . Superb golf, excellent Beach Club, 5 miles of private beach, tennis, skeet, fishing and riding. Dancing nightly and planned entertainment. Congenial clientele. Homes for lease. Write direct for booklet T or New York Reservation Office, 30 Rockefeller Plaza, New York, New York. Call CI 5-8055.

NEW JERSEY

ATLANTIC CITY



Hotel Dennis

On the sea. Hour or two from metropolitan areas. Family fun year 'round. Golf, riding, fishing, hunting on private preserve. Sundecks, health baths, children's playroom, movies, dancing, holiday parties. New—The Fjord Room for buffets; Royal Pavilion for Continental dining; The Coffee Shop off boardwalk. European plan. Reservations: Phone Atlantic City 4-8111.

ATLANTIC CITY

Marlborough-Blenheim. At the edge of the sand & sea. Ocean-front sundecks, porches, solaria. Evening entertainment. Fresh and salt water baths.

PRINCETON

Princeton Inn. Charming inn. Early American atmosphere. Inviting accommodations, delicious food. 100 rooms. Adjoining Princeton campus.

NEW YORK

NEW YORK CITY

The New Weston. Madison Ave. at 50th St., at the center of business and social life. Weston Court, English Lounge and Restaurant. A Knott Hotel.

The Westbury. Madison Ave. at 69th St. Distinguished clientele. Air-conditioned rooms & suites. Polo Bar, Lounge and Restaurant. A Knott Hotel.

California

A country within a country, California has something for everyone, and a variety of that, too. For sportsmen there are sailing and fishing off the great marinas; skiing in the high white Sierras; hunting in the wilderness; riding at the straw-coloured ranches; and more conventional exertion on a thousand tennis courts, in heated swimming pools, and on the many championship golf courses (four around Monterey alone). There are San Francisco's restaurants, and the yielding vineyards (some of the best wines can be bought only on location). Beyond that: exciting new architecture, museums, ballet, opera, and music. And for comfort there are lavish resorts and streamlined motels, all under that well-known sun.

NEW YORK

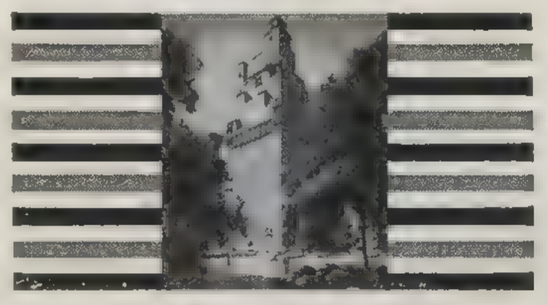
NEW YORK CITY



The Barbizon

New York's most exclusive hotel for young women is the favorite residence for young women with good backgrounds who are determined to achieve success in New York. Numerous intellectual and recreational facilities in addition to a fashionable address. From $4.25 daily. Weekly on application. Write for booklet V10, The Barbizon, Lexington Ave. at 63rd St., N. Y.

NEW YORK CITY



St. Moritz on-the-Park

Manhattan's choice year-'round location is best of all in the Fall, with Central Park providing a crimson carpet at the door. "New York's only truly Continental Hotel" provides luxurious accommodations and sensible prices. Close to the Coliseum, shopping and entertainment. World-famous food in the Cafe de la Paix and Rumpelmayer's. Color brochure 5 on request. 50 Central Park South. Charles G. Taylor, President.

PENNSYLVANIA

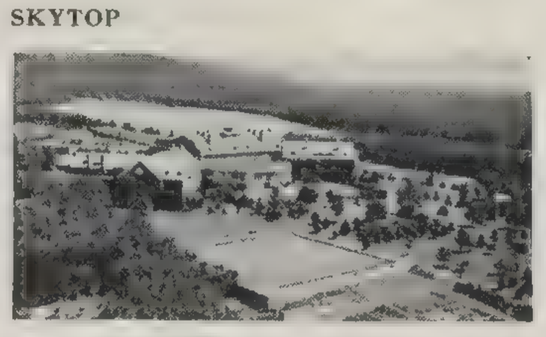
HERSHEY

Hotel Hershey and Cottages. One of America's finest. Delightful Living. Open year 'round. Hershey, Pa. Joseph Gassler, Managing Director.

The Pocono Mountains make one of the loveliest backdrops for a wonderful fall-winter vacation. Fishing is excellent, as is golf and horseback riding—the people congenial. The weather is usually sunny and warm with pleasantly cool nights. . .

PENNSYLVANIA

SKYTOP



Skytop Club

Golf on a thrilling 18-hole course. "High in the Poconos." Excellent riding over 5500 acre estate. Tennis, bicycling, lawn bowling in beautiful autumn setting. Scenic environment invites relaxation. Indoor games, dancing, movies. Long celebrated for superb cuisine. Only three hours from N.Y. or Phila. Write for Honeymoon booklet, Skytop Club, Box 21, Skytop, Pa.

VIRGINIA

WILLIAMSBURG



Inn, Lodge & Motor House

A visit to historic Williamsburg is more than a journey back to colonial days. It is an opportunity to enjoy a delightful vacation. Fine lodgings in modern hotels, guest houses, restored taverns and the new Motor House. Excellent food and service. Golf, tennis and other seasonal sports. Come and see the Governor's Palace, Capitol and other famous buildings, watch craftsmen at their benches and don't miss visiting nearby Jamestown and Yorktown. For information write direct to Mary Thompson or Williamsburg Reservation Office, 30 Rockefeller Plaza, New York, Telephone CIrcle 6-6800.

VIRGINIA

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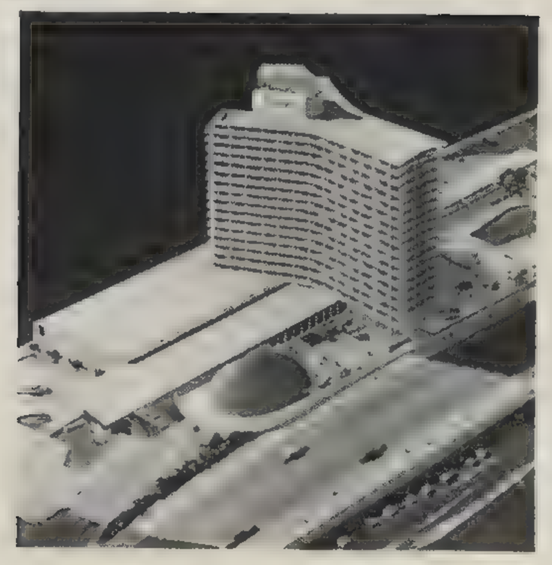
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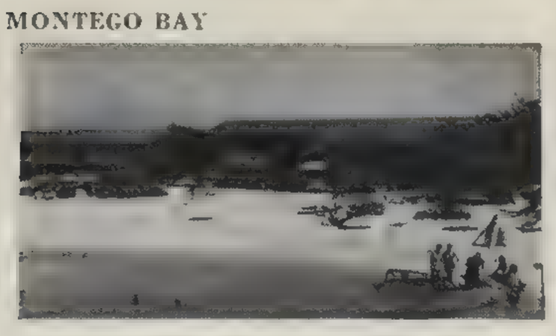
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Sempre Giovane

BY MARIE CHAY

My grandmother doesn't even know who or what the Madison Avenue boys are, but she doesn't like what they represent. They want to keep her forever young, and my grandmother wants to be old. In fact, she insists on it.

Youth, to my grandmother, was an annoying encumbrance which tried to cling to her and which she was only too glad to shuck off. Other people are panicky about losing it. My grandmother sent it packing as soon as she was able. To be forever young is to her calamitous.

"*Sempre giovane,*" she says often to my grandfather. "What monotony! It's bad enough for the little time it lasts. Imagine wanting to drag it out."

Ever since she passed the age of twenty, which was rather late for a girl at that time to get married in her native Piedmont, she has gloried in being old. She has waited very long and worked very hard for that privilege, and she isn't going to give it up for anyone or anything, not even American advertising, powerful as it may be.

My grandmother doesn't want to be made to feel or look youthful. She doesn't feel or look youthful and she doesn't want to. She wants to have the dignity of age, which she has because she doesn't try not to look her age. The result is that she looks far younger than she actually is, though no one in her family would risk telling her.

"If you're seventy, don't try to dress like a woman of twenty," my grandmother says tartly. (Girls cease being girls to my grandmother when they get to their first teen year.) "That will only make you look ninety. Dress the age you are."

My grandmother is now eighty-nine and a half by calendar count, but ninety and a half by her count. To her all babies are a year old when they are born, so she starts with that.

"Only nine months old or less," my grandfather corrects her, but my grandmother says what are a few months? Easier to have round figures.

Most people are careful never to add a year to their age until the very day of their next birthday, but not my grandmother. The day after a birthday, she gives her age as the next number. Her family feels this is perfectly all right for her to do with her own age, if she insists, but not publicly with those of her unmarried granddaughters in their late twenties.

My grandmother even goes further than this. Though for business and legal purposes she reluctantly puts down eighty-nine and a half, though in her own mind she knows it is really ninety and a half, still for ordinary conversation she and a hundred are inseparable.

"After all, I'm almost a hundred," she will say casually.

"What will you say when you actually *are* a hundred?" my grandfather likes to ask her. "Two hundred?"

"Oh time for that figure if I even get to it," my grandmother answers, pretending no great interest in it, but to my grandmother, it is clear, so my grandfather says, that she refers to two hundred and that she has no fears whatever of not reaching it in time. Neither has anyone else who knows her.

"If you just live long enough," my grandfather always says to her.

My grandmother does not like age just for itself, but also for the privileges that go with it. By her own count, and actually, she is now the oldest woman of her clan—in fact of several Piedmontese clans in her town—and she is proud of it. Where else can one go for wisdom, if not to her? Who has any better reason for giving advice if not herself? ("Hasn't she lived the longest?" my grandfather asks, twinkling.) My grandmother doesn't spare herself and gives all this advice freely and gratis, whether asked for or not.

My grandmother also wants people to notice her age. As my grandfather says, what good is it if no one sees it? Instead, the advertisers are all against her wishes. They are forever thinking up new ways to hide her age. Though most women would be pleased, my grandmother is more than annoyed if someone praises her skin,

(Continued on page 91)



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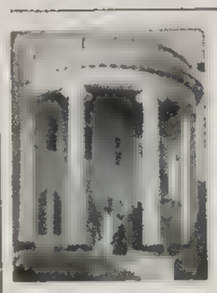
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SEMPRE GIOVANE

(Continued from page 89)

which is not as wrinkled as that of some of her friends who are twenty-five years younger; or her still fairly firm figure; or her long hair, which is now very white and rather thin but which was once thick and chestnut coloured.

"The natural curl is gone," my grandmother says promptly and with smugness. "You should have seen it ninety years ago."

"Wouldn't that have been a little difficult to do?" my grandfather asked once when he overheard her.

If anyone praises her for still being able to read without glasses or for having most of her own teeth left, my grandmother is merely irritated at such lack of logic. You can be sure that it was an American who made such a stupid observation. Age isn't a matter of teeth and hair and eyes.

"Of course my eyes and teeth are superior," she says in the voice of one who instructs. "That's not from being young though. That's from being one of ours—all Piedmontese have perfect bodies," she says with such authority that no one dares question so enveloping a statement. "I'll be that way until I die," she adds comfortably, "and not because I'm young either."

My grandmother has also, literally, never been sick in her entire eighty-nine and a half or ninety and a half years. "And I don't intend to be," she says firmly. "Piedmontese rarely are."

Though my grandmother is strong-willed and determined and has guarded her agedness jealously, she still hasn't won entirely. There are always those who *know* what she should want and what she should feel and what she should look like. Then begins again her battle with American advertising agencies and their docile customers who are not so rebellious as my grandmother.

This happens every time she has to go to a store to buy anything connected with clothes. Then she is reminded again of Americans' morbid preoccupation with youth. To find shoes and dresses, hats, or coats for what she considers the venerable position she has achieved and is finding so hard to maintain is a frustrating experience.

Sensible black shoes for winter that come part way up the calf to keep the ankles from blasts of winter wind are now seen only in museums, she is sure. Black cotton hose and low, black shoes for summer with low heels, yet dressy looking—"without bobbed toes or heels"—are only a little easier to find. Black woollen hose she can knit for herself (and for all her family, if they would only be sensible) and has knitted ever since she can remember, so there is no problem there.

"Not so optimistic even there," my grandfather cautions her. "With the craze for colour, who knows how long the supply of black wool will keep up?"

Hats, my grandmother doesn't even look at anymore. She wants a hat to look like a hat, and that, to her, they no longer do. Winter underwear, she can now find because skiers demand it. It is a blow to her that long underwear is easy to find for this reason—youth again being heard. If she alone made the demand, there would be complete indifference on the part of the department stores. Sometimes, she would almost rather have difficulty there too.

Dresses and coats, of course, are her main problem. All the size eighteen and twenty dresses are "for youthful figures," which my grandmother says proudly she never had.

"I had a beautiful woman's figure, and it's not too bad now for an old woman of almost a hundred," she says as she looks in the three-way mirror. Youthful figures, to my grandmother, are not yet finished figures, so why should they be so prized?

Not only are these dresses youthful in cut but in colour, pattern, and material. "Dresses such as those are only for unmarried girls," my grandmother says with tartness as she examines a rayon with merry-go-round figures of all colours on a white background.

The lack of sleeves is another of my grandmother's dislikes about youthful dresses. Hardly any have long or even three-quarter sleeves. "My arms aren't what they were," my grandmother comments when she sees these short or cap-sleeved dresses, and it isn't hard to see that she is pleased.

Necks are one more problem. My grandmother likes a conservative V neck, or an old-fashioned shirtwaist collar. Instead,

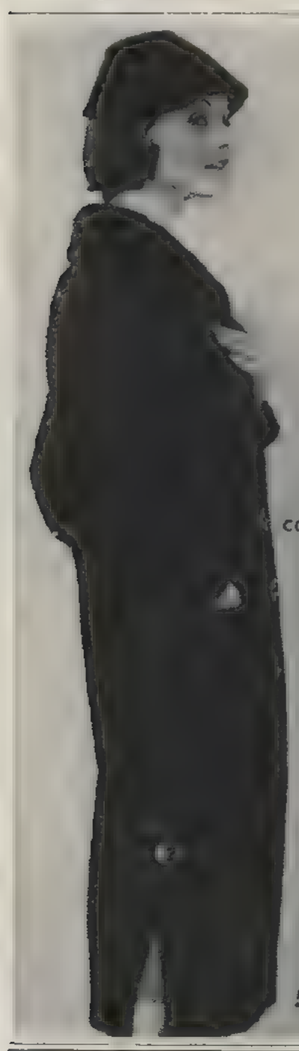
(Continued on page 100)



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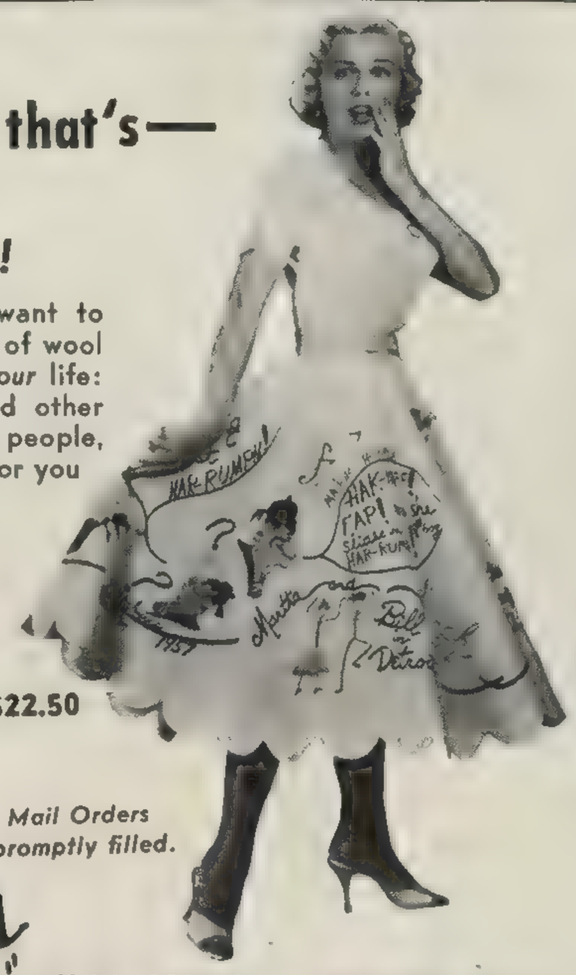
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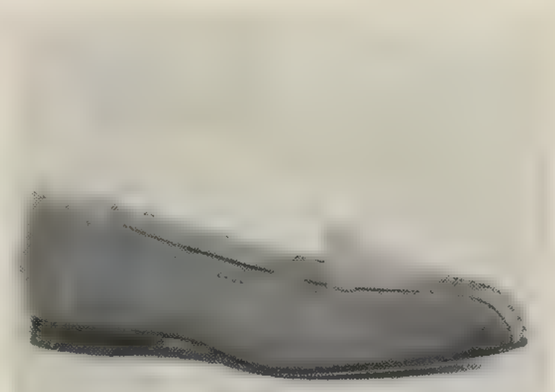




SHOP

October...and time

Above, left: Handsomely tailored 14-carat gold band widening where the turquoises are set. $85 inc. tax. Olga Tritt, 424 Park Ave., New York 22.
Above, right: Square silk scarf with velvet-ribbon border that, folded, could jabot a suit-jacket. Orderable in practically any colour. Size: 34 inches square. $39.95; Lilly Daché Boutique, 78 East 56th St.. N. Y. 22.
Right, above: Flat of pale-beige palomino ponyskin; also to be had in black-and-white cheetah (if black-and-white tweeds are in the back of your mind). 4½ to 10, AAA to B. $12.95. J & J Slater, 575 Madison Ave.. New York 22.
Right, centre: Bangles in quintet, their 18-k. rolled-gold glow patterned with elephant hair. The weightier fivesome, $29.95. The smaller-size group, $15. Both, plus tax. Dana, 515 Madison Ave.. New York 22.
Directly right: "Madi"—and a good opera pump to know by name. It's shown here in satin, can be made up in any colour—and in other fabrics or leathers, or in combinations: black suède with satin; black calfskin with grey trim, for instance. Handmade, of course; by De Busschere; in sizes 5½ to 9½, widths AAAA to C. $50 a pair; three weeks delivery. Belgian Shoes, 60 East 56th St., New York 22.





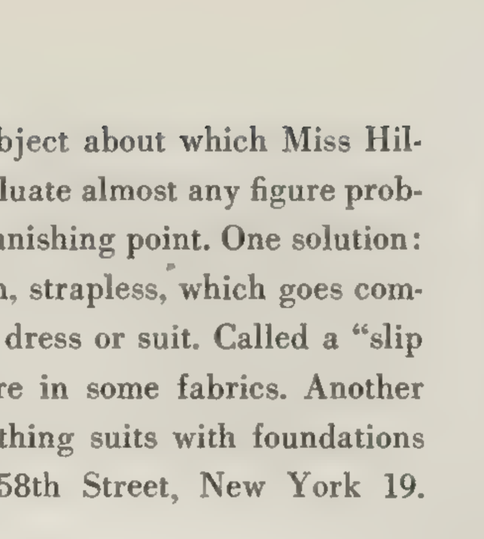
MIEHLMANN



Made-to-order foundations are a subject about which Miss Hilbrun knows all. Not only can she evaluate almost any figure problem, she can bring it almost to the vanishing point. One solution: a slip-waist-cinch-garter combination, strapless, which goes comfortably under the most demanding dress or suit. Called a "slip all-in-one," its price is $85, or more in some fabrics. Another specialty to note: made-to-order bathing suits with foundations built in. Miss Hilbrun, 14 West 58th Street, New York 19.

HOUND

for the pretty extras







Above: Needle-point cushion to needle-point yourself—in this design, or dozens of others. The back here is velvet. Canvas and wool for the front amount to $20; finishing the cushion with velvet, $20 more. Mazaltov, 758 Madison Ave., New York 21.
Left, centre: Satin handbag with a little loop of quiet glitter to mark its closing. Red or black satin with marcasite snap; space dividers inside for compact, lipstick, money.... $18, plus tax. At Gucci, 7 East 58th St., New York 22.
Directly left: Four-strand cultured-pearl bracelet, with a jewelled, handmade clasp—14-carat gold wire with aquamarines, tourmalines, and topazes in profusion. $59 inc. tax, ppd. Ten-day delivery. Jenny Gruder, 56 East 59th St., New York 22.

Serious skin problems are the business of Elisabeth Ungar—an especially busy business at the end of the summer when clogged and enlarged pores often require scientific correction. Excessive oiliness and slack muscle tone meet with a pleasant firmness here, too, and treatments also may include peeling (a simple process that whisks off dead tissue), hair removal, reshaping brows, or hair line. Prices depend on the extensiveness of the problem, and the cure. For the address-book: Elisabeth Ungar, 36 East 38th Street, New York 16.

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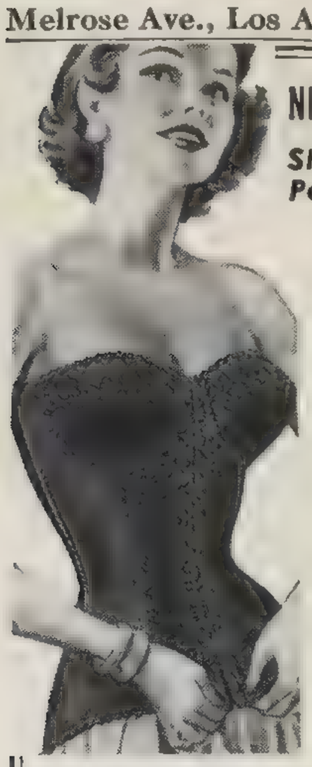


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SHOP HOUND

...*October amenities*



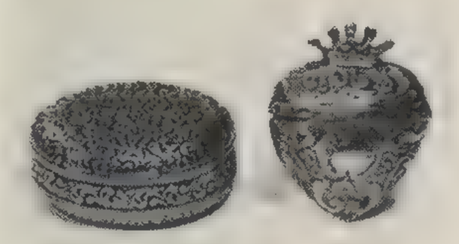
Cosmetic file for all the new cosmetics a woman invariably collects come October. Turquoise or black spot-resistant moiré taffeta; spreads flat when completely unzippered; plastic lining with bottle slots on one side. $5.50 inc. tax, ppd. Pauline Thorne, Box 1376, G. P. O., New York 1.

Belles-lettres opener—a desk accessory that Mme. de Sévigné might have been delighted to own—brushed and polished 14-k. gold, and a pretty accessory for a desk in a month famously good for catching up on correspondence. $55 inc. tax, postage. Merrin Jewelers, 530 Madison Ave., New York 22.





Peacock jewelling.
Peacock-blue hand-blown glass set simply in gilt metal; beautiful peacockery—these, with one of the new clarified blues in fashion. Other colours: emerald, sapphire, ruby. Necklace, $25; earrings, $5—both, inc. tax, ppd. Aimée Lee, 545 Fifth Avenue, New York 17.



Silver-coated pillboxes.
Left, sterling silver oval—an antique box, with a scrollwork of engraving. $23.73.
Right, sterling silver heart-and-coronet box from Germany, $14.69. Prices inc. tax, postage. B. Harris & Sons, 25 East 48th St., New York 17.

Hot pot spot—the porcelain warming unit that keeps the 4-cup coffeepot's contents (coffee; water for instant) steaming. Base is insulated, heats up in 2½ minutes. Pot and warmer of imported white porcelain. $3.69 ppd. Seth & Jed, New Marlborough, Mass.



MIEHLMANN

Week-ender dress.
Heather-red skirt and wrapped blouse, made of Orlon-and-wool that drips dry, with figure and pleats intact. Also, in a charcoal-grey colour. Sizes 10 to 20. The dress, by Joan Parris, $25. Tailored Woman, 57th St. and 5th Ave., N.Y. 19.





Evening suit, home style.
Houseboy pants in black silk satin, under a black brocaded jacket. (The jacket can be ordered in other colours and brocades, cut on longer lines.) The pants, in black only, $25. Jacket, $45. Both: House of Pan, 817 Madison Ave., New York 21.



Manageable leopard.
A delightfully crazy-cat beret with manifold angles. Here, it's pulled straight back and down over smooth hair. Abyssinian leopard; small, medium, or large. $39.95 inc. tax, ppd. Oce-Leopard, 244 West 39th St., New York 18.

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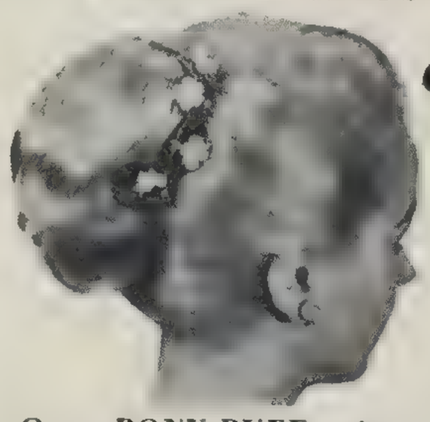
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A little-dinner stole of natural blue Norwegian fox tails; like pearls, in three shining strands; and like pearls, good all year—starting with October. $42.50 inc. tax, ppd. Harold J. Rubin, 52 East 56th St., New York 22.



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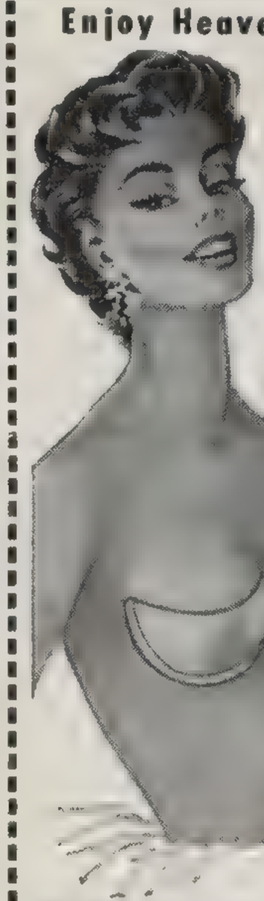
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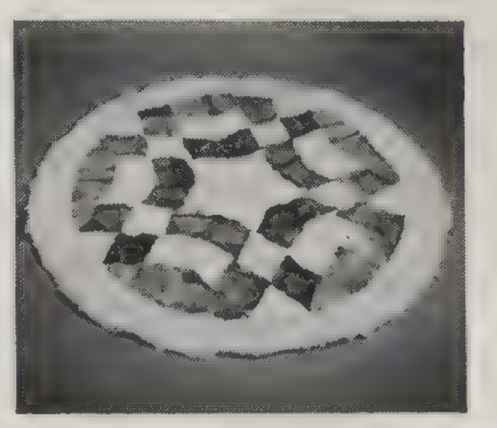
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SHOP

...October news to organize

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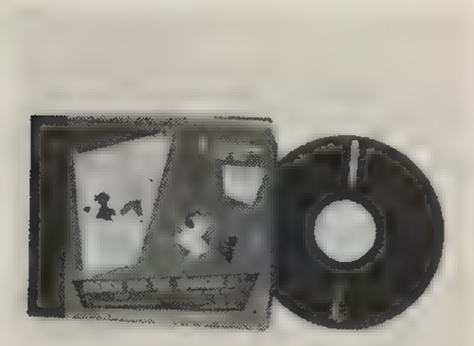
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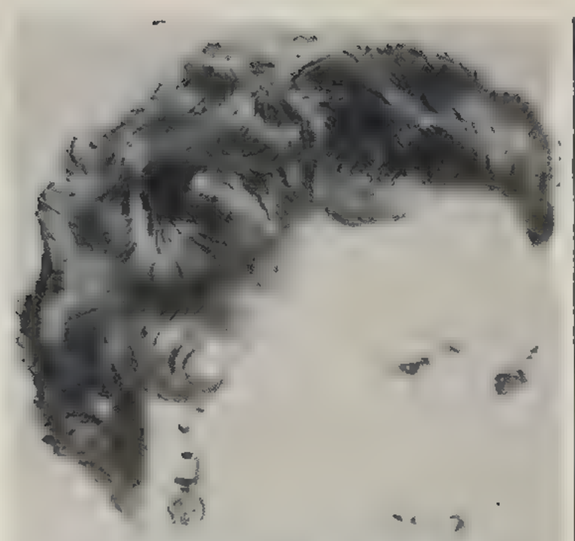
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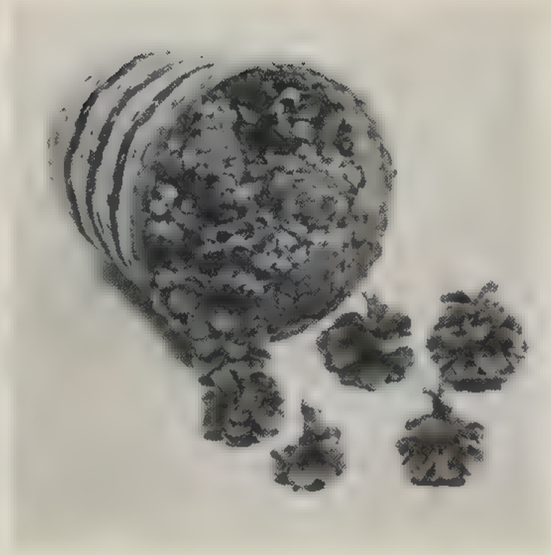
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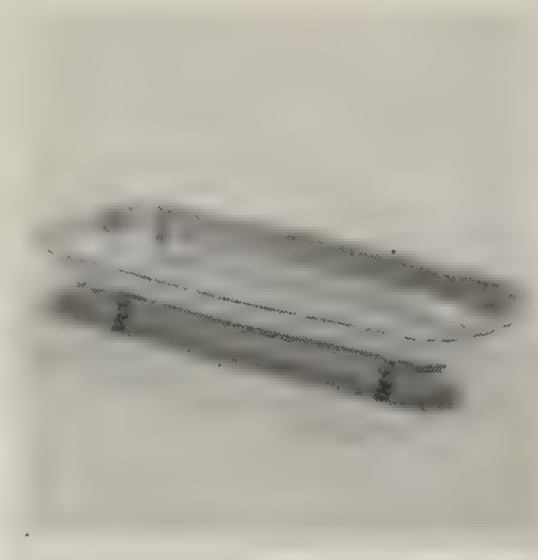


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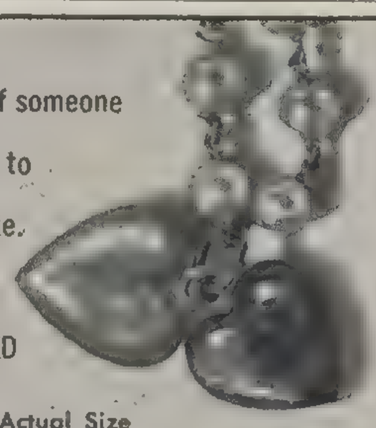
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SEMPRE GIOVANE

(Continued from page 91)

she is shown wide, scoop necklines, plunging necklines which shock her and which she considers unwomanly for any age, or square necks, all of them showing far too much skin.

"Just a simple neck without any frills," my grandmother says in complaint. "That's all a poor old woman asks for in this prodigal country that says it has everything, and that one little thing she can't have."

To add to my grandmother's troubles, none of these youthful dresses is long enough. "To the instep," is my grandmother's dictum for all married women, but the advertising agency men of this country who "know" what the population wants, because they create the want, are not in agreement with my grandmother. They have all women but one wanting dresses that, for the time being, at least, hit the wearer at midcalf.

My grandmother, like Mistinguett, still has nice legs—another Piedmontese heritage, as is everything good—but even in their prime they were never seen by anyone ("Only by your grandfather," my grandmother says in rebuke), so they aren't likely to be seen now.

My grandmother once tried getting size twenty or twenty-two dresses and then having them cut down on the theory that even in America age, through size, will finally get its reward. Instead, sizes twenty and twenty-two were merely larger editions of the smaller youthfuls.

In a store which catered to the "stylish stout" (a term which infuriates my grandmother who thinks that only plump women are beautiful so there is no need for any window dressing there) and to the "mature but youthful matron" (my grandmother grumbles that it is impossible to be both mature and youthful), my grandmother finally exploded.

The clerk who waited on us was over sixty, with unnaturally pink cheeks and lips, and dyed hair. My grandmother gave one look at her "youthful" costume which called cruel attention to her scrawny, wrinkled neck and to her stringy arms and legs.

With great interest my grandmother watched the clerk totter toward us in shoes which were two strips of thin leather, over soles which clung to two frail three-inch-high pillars. The woman could hardly see, she was hard of hearing and her teeth were quite obviously not her own, but she was "youthful."

"Dressed that way, she looks as old as Methuselah's wife," my grandmother said to me in Piedmontese. "If she were sensible, she would only look as old as I do."

I looked at the woman and had to agree with my grandmother that age isn't a matter of teeth or hair or eyes or ears. Age is a matter of dignity and gracious acceptance of a deed that's done and can never be changed by anyone or anything.

The "youthful" old clerk gave us an arch smile as she finally came up to us and said, in answer to my statement of what we wanted, "Something in a youthful eighteen?"

"No!" my grandmother said firmly. "Something in an *old* eighteen. After all, it's for me and I'm almost a hundred."

Naturally, my grandmother didn't get what she wanted but had to go back once again to her old practice. She bought some material of a sober colour and then had an ancient old dressmaker make some dresses from a tattered pattern which she had used for years. As my grandfather said, "Why should she get what she wants? To admit maturity is a pretty serious business. No telling what you'll be suspected of."

My grandfather has often speculated on what would happen if the grandfathers and grandmothers of the Thanksgiving and Christmas scenes weren't "youthful," but instead were like my grandmother, elderly looking and mature. Then he answers his own question. "Panic. Loss of sales. The whole economy gone to pieces."

Perhaps it is an inability to grow up that does all this to us, a subconscious desire to be as we once were, young and tied to our families, dependent on them; or it is a refusal to face the truth and know that we, too, are not indestructible. That, as my grandfather says, is a sobering, mature thought.

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SEE PAGE 220 FOR NAME OF CITROEN DISTRIBUTOR OR DEALER NEAREST YOU



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Fenestrier, and

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G *is for Guerlain's "Ode"... and gaîté parisienne!*

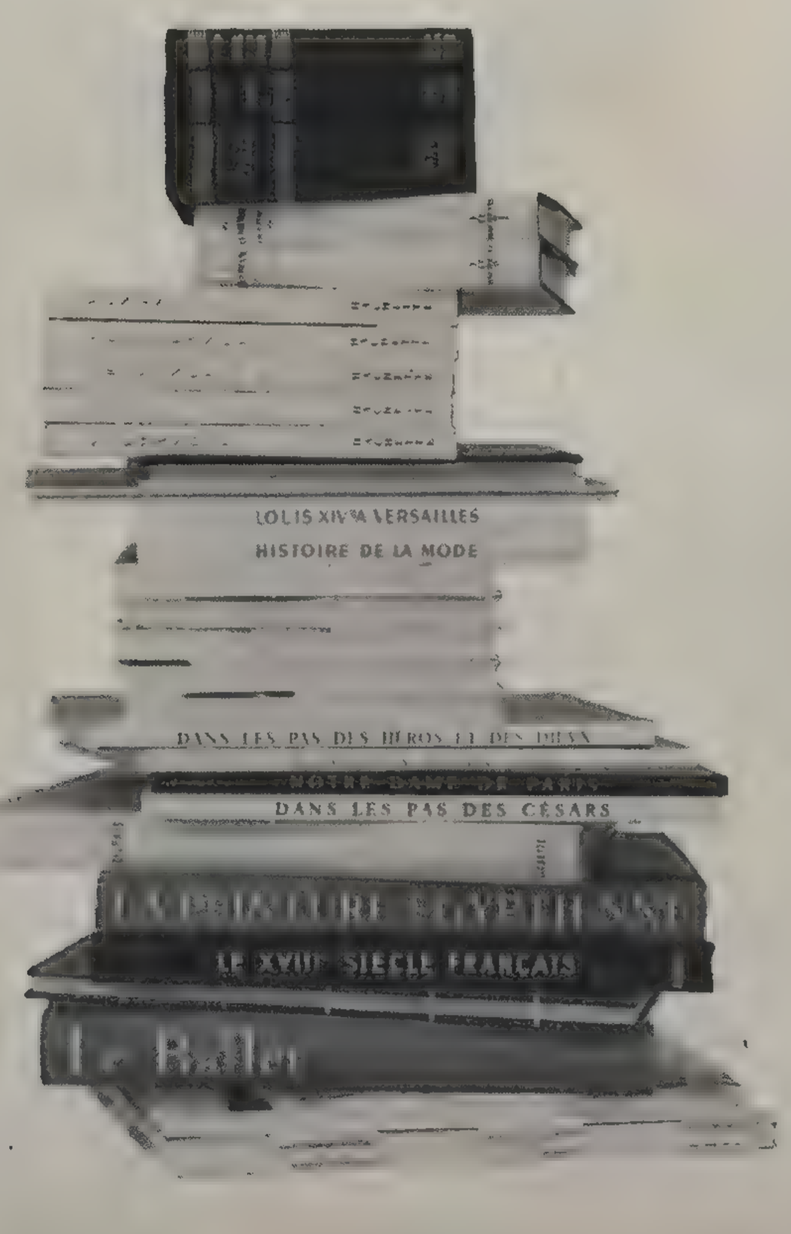
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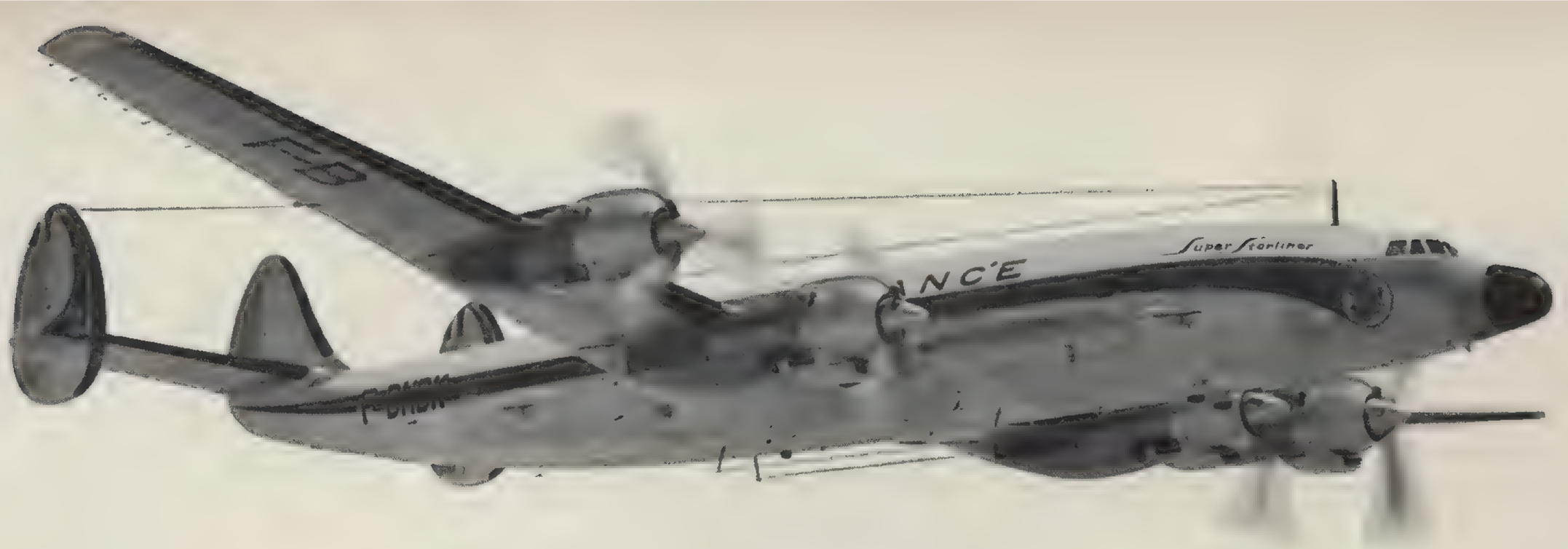
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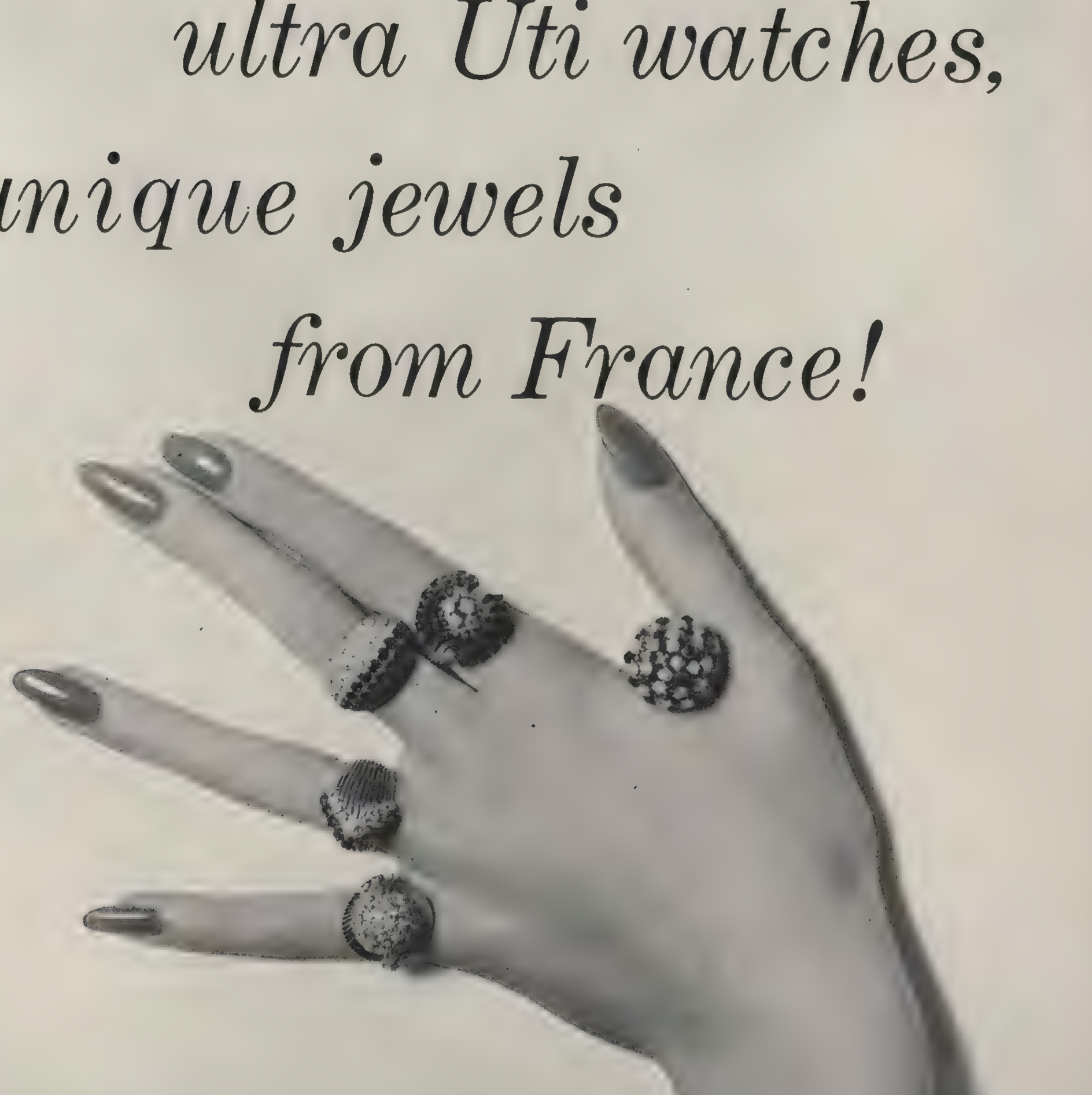


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Y is for les yeux. . .

the eyes of fashion

of the three Vogues,

American,

French,

British





Z *is for the zest of shopping in France at*

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October 14-28

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OCTOBER 14 - AMBASSADOR'S DINNER BY MAXIMS OF PARIS. OCTOBER 14-20 - LUNCHEONS SUPERVISED BY MAURICE CARRERE OF MAXIMS OF PARIS. OCTOBER 17-18-19 - DEMONSTRATIONS OF FRENCH COOKING BY JAMES BEARD. OCTOBER 14-19 - FRENCH FASHIONS - MODELS AND MANNEQUINS FROM PARIS, UNDER THE AUSPICES OF CHAMBRE SYNDICALE DE LA COUTURE PARISIENNE.

OCTOBER 21-26 - LUNCHEONS BY AND PERSONAL APPEARANCE OF CHEF PAPION OF THE LIBERTÉ. OCTOBER 22 - CHEVALIERS DU TASTEVIN DINNER, UNDER THE SUPERVISION OF CHEF PAPION. OCTOBER 23 - WINE TASTING - THIRTY GREAT WINES FROM FRANCE, SUPERVISED BY ROBERT GOURDIN, SOMMELIER OF "TWENTY-ONE."

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Fluid make-up with Royal Jelly

Softness and femininity since time eternal have been woman's greatest attributes.

To this end Germaine Monteil has now created this truly extraordinary new make-up
that brings your skin the day-long benefit of Royal Jelly—that mysterious substance which turns a dry,
dull skin into a vital glowing complexion.

In nine beautiful shades to match Superglow face powders.

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VOGUE

OCTOBER 1, 1957



Audrey Hepburn's Paris heart coiffure—
centre-parted with a twice-dipped fold of hair covering each ear;
the tip of the heart, her chin. This charmer was invented for Miss Hepburn's
Paris movie, *Love in the Afternoon*—all froth and bubble,
litres of sentiment, unblushing gaiety . . . and with queues round the block
at New York's Plaza Theatre.

VOGUE'S EYE VIEW OF PARIS HEARTS



Paris heart célèbre—a palpitating bit
of news in Paris accessories: this enamouring cache
of red stones—cranberry, claret-cup, and currant—
studding a plump silver cage of heart. More news in the
length of chain: thirty-six stone-dotted inches to dangle
almost to the waistline of any costume going, from white silk shirt
to theatre suit. Heart, from Balenciaga's new collection.
In America, at Neiman-Marcus.

The coat that runs a wardrobe

If a woman had all the closet space in the world, an indulgent bank account, and could always count on sending her trunks by boat, our clothes-advice to her would be: collect coats—that's where fashion counts most, where taste is most visible most of the time. But—for the woman lacking one or more of these pleasant edges, our advice changes only slightly. To her we'd say: collect all the fashion you can in the space of a single coat. Flashing through these next pages are seven new examples of what we mean—coats with the unwavering dash to make a wardrobe exciting, to double or triple its initial clothespower. Here, some new directions each might take:

In the plummy tweed opposite, for example, there's the drive to manage a closetful of sheaths without being dull, to go along with the new ways of chemise dressing. Its after-four life, frankly, should be limited to the local movie, an occasional quiet little dinner for which the dress might be a straight, inspired lash of sleeveless black wool worn with jewels, with white kid gloves.

The black soft-touch reefer (page 140), an obvious and thoroughly charming cover for bulkless wool dresses, silk foulards, spans, too, the full range of silky-shirt and sweater dressing. With a short, uncomplicated dress of white satin, a huge young bow instead of a hat, it might keep later hours. Further counterpoint for late hours: the surprise of a very bare short dinner dress appearing from the full coverage of the coat. An established whizz with wardrobes, the red coat—specifically the red fitted wool on page 141—puts a high polish on day clothes. We show it here on a brunette, but for even a moderately beautiful blonde, it might dazzle a whole school of beige clothes, worn a good deal with beige gloves, brown shoes, and the frothy finish of a blond fur hat. There's no reason, though, to consider red the beginning and end of dash. With a dress of orange tweed, of apricot, or yellow, it pierces a new clothes barrier.

Without its city slicking, the blue tweed coat (page 142) still works a forthright charm, becoming the country coat to fling quickly over flannels, sweaters, even rugged country pants. As a traveller, with its own skirt, it has nine lives—1.5 for each continent. Facing it, on page 143, the newest of fur coats, the fitted fur, here in sealskin—a fur that manages to be durable, discreet, and somehow inescapably romantic. A coat of this much elegance can run a wardrobe on mere ounces of imagination. One evening thought: everything pale, starting with a short pale satin dress.

By setting firm limits, the fox-lined grey coat (page 144) keys a wardrobe with unblinking authority. Grey is the plan—from cashmere and jersey grey to the smoky greys of evening, perhaps a grey wool evening sheath, straight to the floor. Superb direction, this, for a blonde, a special kind of redhead, or a fair-skinned brunette. On page 145 we show one of the adventurous shapes of the year: the wide, cloak-like cut of the magnum opus plaid coat. Of silver-grey and cognac wool, with an impressive amount of collar, cropped sleeves, it's big enough and gay enough to take in the heartiest suit going. An agile fashion mind will pair it just as readily with a navy-blue velvet dress for late day, a quiet rocket of short, pale chiffon for little dinners. Last dash? A glow of jewels, a coiffure as handsomely polished and faceted.

Enter: the dashing tweed, newly belted

This straightforward, untricked greatcoat of French tweed could take a woman straight through the best part of a daytime life, urban or exurban. Single-breasted, with a deep inverted pleat giving ease down the back, it has this year's shorter, wider sleeve, a casual roll of collar. City accessories here: the profile cloche of garnet velvet, by Sally Victor; *brown* gloves; a muff of dark ranch mink. Coat by Monte-Sano & Pruzan, of red-and-black Lesur wool. At Bonwit Teller; Hutzler's; L. S. Ayres; Neiman-Marcus. Muff from Ritter Bros. Liparé shoes: Bonwit Teller. Bur-Mil Cameo stockings, a ruddy brown. Orlane's new pressed powder, Royal Laelia.

KAREN RADKAI





Black with a dash of waistline Double-breasted reefer (this page) of velvety wool with a specific idea of waist, a satisfying swish of skirt—the full answer to a daytime life in town. Coat by Seymour Fox, of Forstmann wool, about $200. Saks Fifth Ave.; Dayton's; Frost Bros. Florsheim shoes. Lilly Daché cloche.

Red: undeniable dash, undeniable fit The red reefer (facing page) of wool velours, top button open on a *spritz* of pearls, a white silk shirt—the way it might look for a five o'clock drink, an early movie. By Brigance, of Anglo wool; about $125. At Lord & Taylor; Marshall Field; Harzfeld's; I. Magnin. Profile cloche: Lilly Daché. Evins shoes at I. Miller. Lipstick: Helena Rubinstein's Playing with Fire, a red with new staying power; details, page 212.

KAREN RADKAI







KAREN RADKAI

Plaid with a dash of flare

Three-quarters coat (facing page) flared briskly over a narrow skirt; a fresh young city look that manages travel and country, too. By Ben Zuckerman of British woollen, $245; at Saks Fifth Avenue; Neiman-Marcus. Mink beret by Irene of New York. French envelope bag, at Saks Fifth Avenue. Kislav gloves, at Neiman-Marcus. Lipstick: Derby Red by Frances Denney.

Fur with a dashing shape

Fur with fit (this page)—a special elegance in this year, this coat: black-dyed Alaska fur seal with a collar of Russian sable, the small, important dash of flap pockets. One unstated charm: a silky way of meeting the world—any world involving a day-length dress. Coat designed by Sophie, Tatiana hat: Saks Fifth Avenue.



Dashing everywhere: fox-and-wool

Cross fox—silver and red—is one of the longhair hits of the season, used here to line a three-quarters coat of pewter-grey fleece with the warmth and dash to lead a city-country life, travel at the flicker of a plane ticket or the gleam of an open car. Coat and skirt to match by Trigère; at Bergdorf Goodman; Nan Duskin; Marshall Field. Delmanette shoes.

Tweed with a new, wide-sweeping dash

Long-term tweed (facing page) in a bold, voluminous coat to fling over suits, perhaps over a hearty country sweater—to wear, and wear. By Wm. Devitz, of Anglo wool in an interesting silver and cognac plaid. At Saks Fifth Avenue; Hutzler's. Lilly Daché cloche. Evins shoes.

KAREN RADKAI





TONI FRISSELL

MRS. EDWARD PATTERSON
lives on Long Island with her three little girls—
Patricia, Lucinda, and Elizabeth. She and her husband
take a joint interest in the New York Boys' Club, one of the first
organizations to deal with the problems of city children,
and one of the most effective: where the clubs are,
there is also a sharp, impressive drop in delinquency.
This year the annual Boys' Club Ball, of which Mrs. Patterson
is a patroness, will be held at the Plaza Hotel on October 17.
A *Fête des Roses,* all pinks and pale greens,
it will again be sponsored by Parfums Caron—with a bouquet
of costumes, representing the Caron perfumes, as part of the décor.



CECIL BEATON

LADY PAMELA BERRY,
the daughter of the first Earl of Birkenhead,
is shown here with seven-year-old Eleanor, the youngest
of her four children. Lady Pamela and her husband,
the Honourable Michael Berry, M.B.E., divide their
time between Oving House, in the hilly, splendidly wooded
countryside near Aylesbury, and their house in London.
He is editor-in-chief of the *Daily Telegraph;*
she, as president for the past three years
of the Incorporated Society of London
Fashion Designers, has had a guiding hand
in the development of Britain's fashion industries.



Beauties of the new season—in satin

MRS. FREDERICK AMES CUSHING (*right*), a bride of last February, is the former Miss Natalie Fell. One of New York's acknowledged young beauties, she wears here one of the season's most beautiful ball dresses: a swirl of pale-blue satin with a pink rose at the waist, a separate stole that buttons around the shoulders. Dress, in Swiss acetate satin, by Nettie Rosenstein; at Lord & Taylor; Neiman-Marcus; I. Magnin. Turquoise-and-silver beaded satin shoes by Christian Dior. Ruby and diamond jewellery from Cartier.

MRS. EDWARD JOHN BEHN (*left*), the former Miss Brita Sapuppo, is a half-Italian, half-Norwegian beauty whose late father was Italian Ambassador to Denmark. The Behns, who have two small daughters, spend the summers at Newport, the winters in New York. Here, Mrs. Behn wears a white satin ball dress with red carnations, black-leaved, suggesting a winter print—but the carnations are embroidered; in their leaves, a gleam of Lurex thread. Dress, in Abraham satin, by Hattie Carnegie; also at Sakowitz; I. Magnin. Photographs on both pages taken in the apartment of Jacques Sarlie.

RAWLINGS



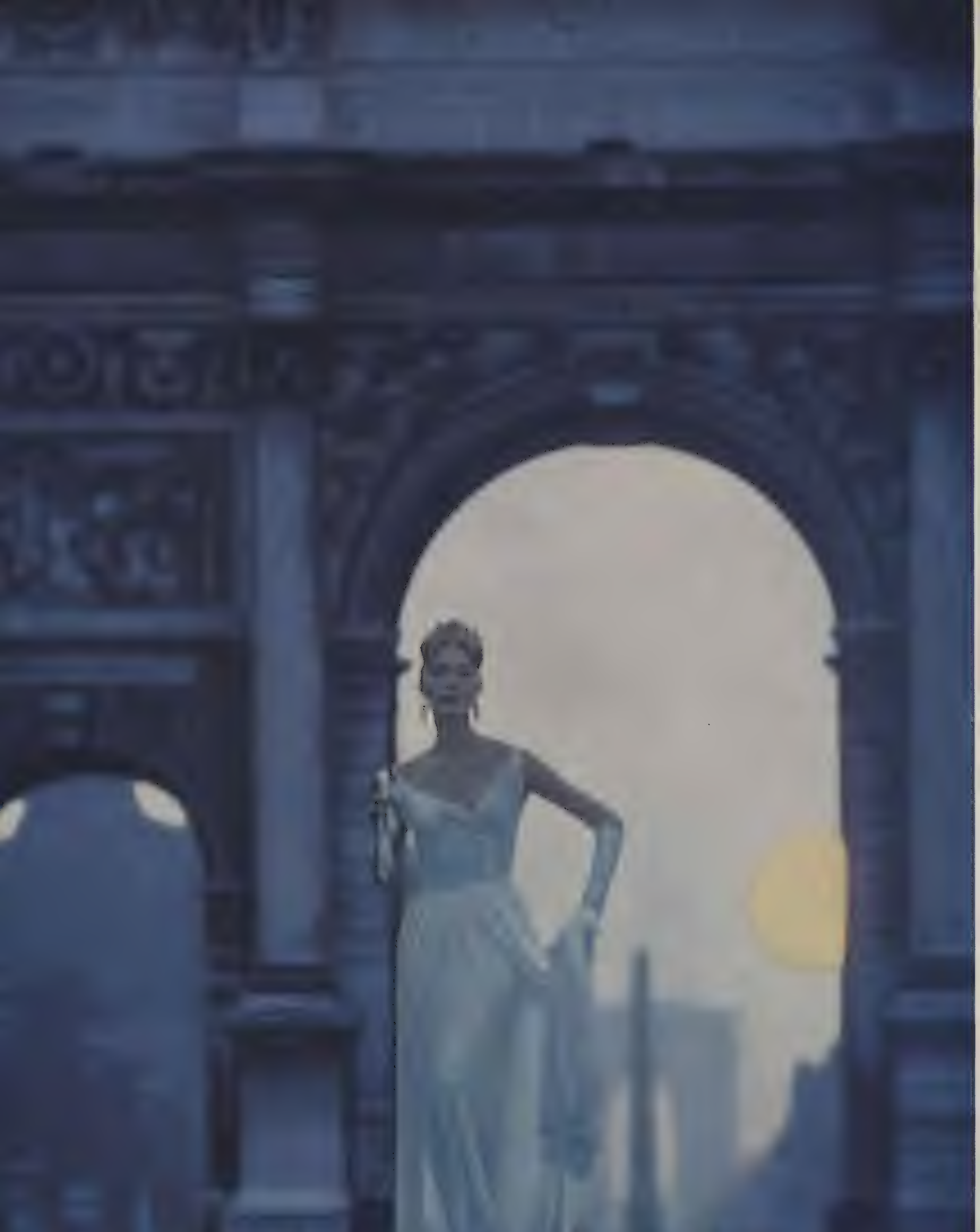
Paris evenings—
new sources of light



N I N A R I C C I ' S "Fumée," above—a dress as fragile as incense; pale-grey silk organdie with a pleasantly exciting suggestion of "where there's *fumée* . . ." to its beauty. The length here, short-normal, for one of the shortest and prettiest dinner-theatre dresses in Paris. Short-normal coiffure: Alexandre of Paris. "La Dance" in the background—by Carpeaux. L A N V I N - C A S T I L L O Right, glowing example of self-lighting, and charm, in the same evening dress: white satin for the bodice and tie-ends of the embroidered sapphire velvet sash; these, against a supple skirt of Bianchini silk organza. In America at Bonwit Teller. Coiffure, Hibiscus make-up by Charles of the Ritz. In shadow—Pont Alexandre III.

WILLIAM KLEIN





Paris evenings—
the white lights

WILLIAM KLEIN

BALMAIN Above, gloriously young point d'esprit ball dress, radiantly white, and black: black net bows *en queue* down the back, a single black rose, centre bodice. The arching skirt—a whirl for a young figure, perhaps a débutante's. GRÈS'S column, left, always the same; always, curiously, beautifully different. Here, white crêpe flowing out of itself into pleats for a shape that follows the figure. Site, both pages: the sunset perspective of Paris from the Jardin du Carrousel through the arch, on to the obelisk of the Place de la Concorde. *Coiffures, both pages*, classics—with classic differences, embellishments for foreheads, for instance, by Alexandre of Paris.



Paris idea: more décor than hat

Pretty Paris contradiction: an evening hat of allure and hair bows, about equal measures of each. By Svend for Heim, of pink satin, white ostrich tips, black velvet. In America at Bergdorf Goodman; Marshall Field; I. Magnin.

WILLIAM KLEIN

Dinner hat of black taffeta called "Café de Paris," and a conversation piece from its first flutter (its nickname at the Patou Collection—"four-and-twenty black birds"). To wear with smooth-combed hair, straight-back. In America at I. Magnin.



1



2



3



4



5

Paris hats: their new small excellence

1. Forward-swept, rose-tipped black felt beret, the hair pulled into it by design. Svend's design for Heim.
2. In a plush year for back-of-the-head turbans—grey plush in depth, here; and black satin. A little veil covers the little hair that shows. By Lanvin-Castillo.
3. One of the new wiggy fur hats—brown silk satin and brown mink evening turban, from Lanvin-Castillo.
4. Hairline cloche—moss-green mossy felt, stapled with blue and green jewelled hatpins, a dotted veil. By Paulette.
5. Plumage for a suit—a hat of duck and swan feathers, bottle-green and white, mixed by Paulette, to mix with bangs.

HENRY CLARKE

VOGUE, OCTOBER 1, 1957



6



7



8



9



6. Svend for Heim—against the tide of back-slanted hats again. As in hat #1, a thought for foreheads—this, a black satin tiara.
7. Hat, evening make-up and jewel, in one: green grosgrain circlet, aureoled with black tulle, a rose. By Paulette.
8. Velvet evening cap of almond-green and turquoise tendrils clinging, under a pale-green veil, to a cap of hair. By Orcel.
9. Small-scale hat, the new grand-scale elegance of green. Here, green velvet on green satin, by Orcel.
10. White felt cloche with a turban-tie of white-and-brown kidskin knotted over bangs. By Lanvin-Castillo.

Hats, both pages: In America at
Bergdorf Goodman; Neiman-Marcus; I. Magnin.

New Paris suits—
in America now





BALENCIAGA. Suit-statement from his new collection, ready in adaptation as we go to press. Loose jacket, straight skirt, each with a continuity of panels. Standaway collar of grey Persian lamb. Suit, in flecked grey wool; about $185. Marshall Field; I. Magnin.

CHANEL. Copied for late-day, dinner—and for an American woman's pleasure: a black velvet suit, its easy jacket opening on the quiet excitement of gold lamé. This adaptation, by Harry Frechtel, in rayon velvet. $195. Lord & Taylor; Montaldo's. Hats, both pages: Sally Victor.



HORST



GIVENCHY. Possibly as understated a suit as exists in the new collections—unfitted fit; the sole detail, a pompon doing the work of a button. In grey textured wool by Vercel. Suit, imported and adapted by Harry Frechtel. $160. Bonwit Teller.

CHANEL. Her corduroy suit, gilt-buttoned, gala enough for late-day—in sapphire-blue French waffled corduroy with the look of petit point. Imported and adapted by Harry Frechtel. $145. Tailored Woman. Both suits, also: Julius Garfinckel; Neiman-Marcus; I. Magnin.



American evenings: printed columns

Two narrow, richly patterned variants of the winter print, tracing the span and charm of a single fashion idea. Both of these, floor-length, marked for the individualist. *Left:* The winter print, printed on satin—two shades of Burgundy red, flowered in black. A dress like a tall convolution of ribbon that follows the lines of the figure closely, stopping with little folds of fullness at the back. Deep (but not waist-deep); wide straps, a highish front. By Philip Hulitar, at Saks Fifth Avenue; Neiman-Marcus. The doeskin-finished lambskin gloves, also at Saks Fifth Avenue. Quick light colour to the hair, rinsed with Tiz Blonde Mist. *Right:* The winter print on chiffon, with bead-embroidery and a thread of gilt to pick up the design. A floor-length dinner dress cut with the plain ease of a sweater above a skirt narrow in outline, but with beautiful easy folds from the waist, falling in self-contained spirals. By Galanos, of Bianchini Paisley chiffon, at Lord & Taylor; Neiman-Marcus; I. Magnin. Diamonds and emeralds, from Van Cleef & Arpels. Added brilliance: Veiled Radiance, a new softly luminous foundation by Elizabeth Arden.

PENN





Grey pearls: their new lustre

Noticeable now: a growing fascination for grey pearls—all other considerations aside, their chic is adding further lustre to their famous beauty. The collection shown here is probably without equal anywhere in the world today—natural grey pearls are rarities to begin with; but that's only the beginning. For perfection, their greys must match. their lustres must match, their size gradations must match—
but outmatching all of this accomplishment is the finding and matching of the most rare of all natural grey pearls: pear-shaped ones.
Here, a collection from Van Cleef & Arpels—grey pearls surrounded with fire, or cooled with milk-white pearls, rondel-banded.
(The pedestal they've been put on by the photographer: an architect's steel I-beam.)

HERBERT MATTER



Yellow jewels: frozen and liquid

Here, news of jewels that promise not the moon but the sun: the frozen fire of yellow sapphires, canary diamonds, golden beryl. Too rare to make a sweeping fashion, they're a great passion now, instead. With them here (and to be worn with them, no doubt): the news of liquid sunlight in perfume form.
Top left: Verdura's rare collection of golden beryl, graduating (radiating) into a cuff bracelet. Off side, a deep green tourmaline.
Centre left: An immense yellow sapphire mounted on gold, surrounded by diamond-dewed leaves. Ring by Schlumberger: Tiffany.
Above, right: Diamond rose pin with a yellow diamond heart. S. G. Barnett.
Right: Rare canary diamond earrings with diamond leaves. Harry Winston.
Below: Double-blossom pin of diamonds—one, yellow. S. G. Barnett.
The perfume. An event—the arrival in America of Dior's new Diorissimo. A bouquet of flowers sunning themselves, it could be the great perfume of a woman's life.
Baccarat *flacon* stoppered with gilt flowers.

Figure of elegance—city-black broadtail

Latest accessory for a fur coat: a figure. Here, the fitted coat at the peak of its daytime elegance—black broadtail with the silken face of brocade. Fitted, full-length, beautifying as it goes, either could give a woman this to count on: *enduring* fashion. *Facing page:* Definitely but not insistently fitted—a double-breasted coat with news in a draped collar leaning away from the throat; a graceful softness of skirt. Its city applications: all day, into little evenings. Coat of black Hollander-dyed Russian broadtail lamb. By Ben Kahn; also at Nan Duskin; Creed's of Toronto. The cloche—by Sally Victor, black jersey and satin beyond a smooth hairline. Creamy pearls; unreal; by Bergère, at Bonwit Teller. *Directly right:* Coat with a good figure's idea about fit, a full skirt and this added elegance—a curved frame of black mink for collar. This, to run a city wardrobe, from noon on. By B. Weinstein, of black Hollander-dyed Russian broadtail lamb; the collar of black-dyed ranch mink. At B. Weinstein. On sidelong bangs: a crescent of black satin, by Sally Victor. Black suède handbag by Lederer. Newton Elkin shoes. On both pages, a table by Dunbar.

FRANCES MCLAUGHLIN





Wool—
moving
toward
evening



Entering here, four kinds of late-day dressing in wool—worldly *and* wise because of their muted polish, their way of gaining (the minute they're in a woman's wardrobe) top position on the active list.

Far left: Black suit, late-day version: sleeveless dress, jacket collared in black-dyed mink. By Kasper, of Ellis wool broadcloth, $145. Miss Bergdorf of Bergdorf Goodman.

Centre left: Late-day costume cut like a precision instrument—a coat that moves with side-stemming fullness; cap-sleeved dress. By Maurice Rentner, of black wool broadcloth by Blin & Blin. Bergdorf Goodman; Hudson's.

Near left: Belted suit of black worsted jersey, with satin on collar, cuffs; silk taffeta blouse. This, by Branell, of Jasco jersey; about $185. Bloomingdale's; Joseph Magnin.

Right: For late late-day, dinner and on: a black worsted jersey dress with deep V back, black silk taffeta pouf. By Harmay, about $70 at Saks Fifth Avenue; Woodward & Lothrop.

TENSION:

the salt of life

BY DR. MARIE NYSWANDER

More often than not, tension is nothing to get tense about—despite its reputation today. The simple fact is that tension is one of the basic characteristics of life, shared by the amoeba, people, and all the species in between. And a good thing it is too. It is tension, basically, that allows man to mobilize his best resources to meet the countless outer and inner conflicts which life presents. Without tension he could not solve the simplest problems presented to him; he would be a slug, and probably an unsuccessful slug.

I can not be too emphatic about the desirability of tension, for this is an age which is, for a surprising number of people, characterized by the fear of being tense. It is an age in which an elaborate myth has become extraordinarily popular, a myth which envisages man's goal as one of total relaxation and freedom from all kinds of conflict. Happiness, defined in terms of this myth, closely resembles the psychological condition of a person heavily sedated with tranquilizers.

Wherever you look, in whatever you read, people vociferously defend the idea that the times produce extraordinary tension. Sociologists point to the atom bomb, inquiring plaintively how man can expect to have any equanimity with the bomb hanging over his future. Psychologists probe for hidden sources of anxiety and many laymen interpret their activities incorrectly, assuming that the psychologists' therapeutic aim for the individual is a kind of blissful emotional nirvana. Politicians and poets alike deplore an age of anxiety such as man has never encountered before. However, the most cursory review of history will show that every age has had its anxieties. Could the voyage in the Mayflower, for example, just possibly have created as much anxiety in its passengers as a transatlantic flight?

This modern fear of tension and the belief that today's tension is extraordinary have little bearing on reality. Tension has always existed in man and always will exist. When it ceases to exist, man will cease to exist as we know him now.

What has happened, apparently, is that there is at present a widespread confusion between pathological tension and normal tension. Let us attempt to spell out the differences.

Normal Tension

Tension is an internal condition which characterizes all life. It is the prevailing condition of the organism when it is mobilizing itself to solve a problem. Even the amoeba has its tense moments, and one of them occurs when it is hungry. When it is preparing itself to engulf food, the amoeba must mobilize its single cell to complete the act of eating. All animals, in fact, must tense to provide for themselves and their families and to defend themselves and their families.

In man, situations which relate to establishing security for himself and his dependents are the creators of tension. Physiologically, tension is a state of readiness. The body is mobilized to solve the problem confronting it. The endocrine system goes into play. Adrenalin pours into the blood system, stimulating and facilitating the use of fat and carbohydrate. The liver discharges its energy-giving sugar, making it available to the muscles. The nervous system is alerted. There is a heightened acuity of the senses—smell, sound, sight, et cetera. Mental faculties go into high gear. Memory, judgment, reasoning powers operate at maximum efficiency.

The vegetative nervous system is affected. The heartbeat

increases, as does the blood pressure. Breathing becomes more rapid and shallower. Peristalsis (the wavy contractions of the alimentary canal) decreases, and sometimes comes to an almost complete stop. The body temperature may rise imperceptibly.

When all these things happen, you are "tense." You are ready to solve a problem as efficiently and as creatively as you can. If you were somewhat less mobilized, somewhat less alerted, your solution might be less effective, less complete. Normal tension enables you to operate at the peak of your powers.

It is necessary for most people to mobilize this kind of tension every day of the year, and usually many times in one day. It is this tension that enables them to solve the problems which arise in their working lives, their social lives, and their love lives.

Characteristic of normal tension is the capacity to let down after the situation which has mobilized it is past. The let-down feeling is the result of the body's physiology returning to its relaxed norm. It should be embraced and even sought after—certainly not avoided. A nap, a walk, a drink at the end of the day, whatever most quickly achieves a satisfactory shedding of the day's tension, is desirable.

Pathological Tension

Pathological tension is rarer than many people believe. It is an extension *ad absurdum* (and sometimes *ad infinitum*) of the physiological processes of normal tension. The organism acts as if the challenge confronting it were impossibly difficult, the problems unsolvable. It acts too as if every problem confronting it were a life and death matter.

The mobilized organs, as it were, refuse to return to normal. What is more, they are over-mobilized. The blood pressure is too high and does not lower. Appetite does not return because peristalsis has decreased. Tense muscles do not relax, but continue their tension to the point of cramping. Pulse rate continues high. Tension may cause rapid breathing and consequent dizziness, or a species of air hunger may result, with a feeling of discomfort and tightness in the chest.

The end result of pathological tension is fatigue in which memory, judgment, and reasoning powers become impaired. It results not in the solution of problems but in failure.

I believe that in our time there has been a tremendous confusion between normal tension and pathological tension. People have come to believe that the two are identical, and thus have become unwilling to accept the inevitable normal tension of everyday life. Let me illustrate this: A young mother, who recently consulted me, complained of tension during the day and fatigue at night. She felt that both these conditions were excessive. Actually she had three children under the age of nine, and even the closest scrutiny of her life failed to reveal any tension during the day that could be described as more than the normal degree anybody would feel with three lusty youngsters to care for. Nor did her fatigue in any way seem excessive. She had only one problem, a total misunderstanding of the difference between normal and abnormal tension. To put it another way, she was the victim of our epidemic fear of normal tension. Therapy was exclusively devoted to showing her that it was all right to be tense, and once her resentment against her way of life and its tension was clear to her, she was able to find short cuts through her housework which considerably lessened her fatigue. Whereas previously the breakfast dishes had taken her half a day to clean up, she was able to finish them in a reasonable amount of time.

Another woman complained of insomnia. She said that she was over-stimulated at night when she retired and found great difficulty in getting to sleep. It turned out that this woman, in addition to working at an eight-hour daytime job, was writing a novel in her free hours at night. She usually stopped work around twelve, going directly to bed. Obviously, she was experiencing, for some time after she went to bed, the normal tension mobilized for her writing. The prescription was simple: a period of relaxation between the time she finished writing at night and the time she retired.

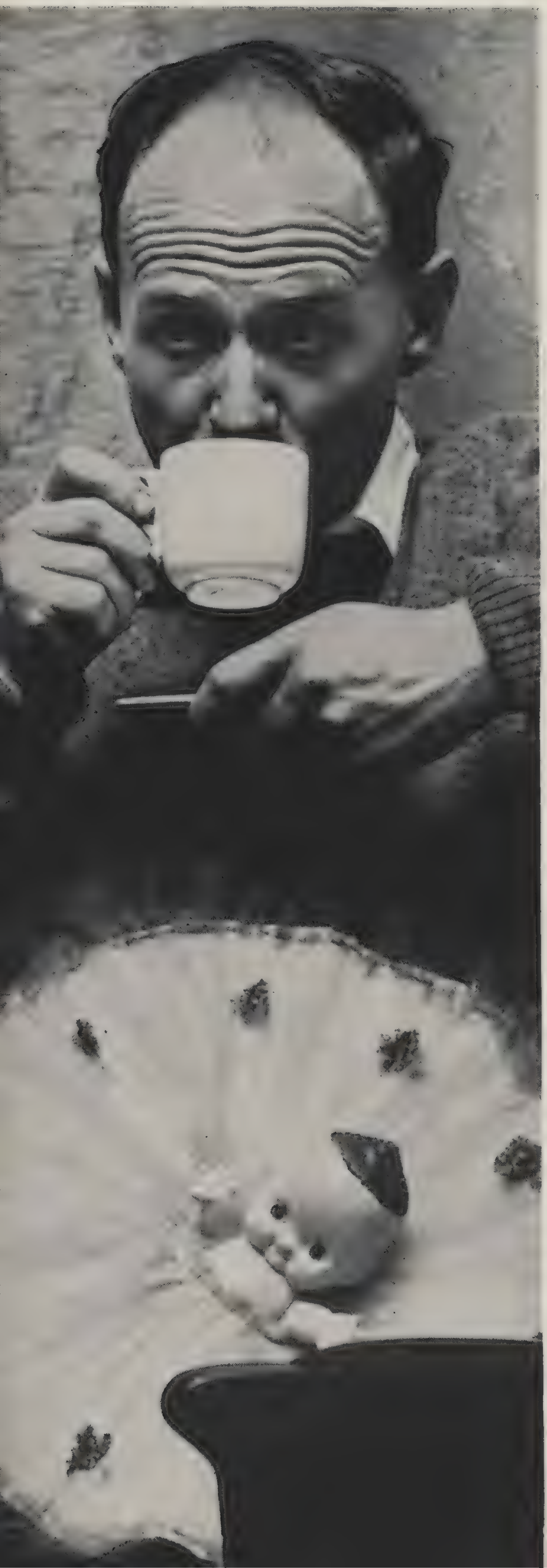
Normal tension never causes a real problem unless you misunderstand it and become, in some sense, afraid of it, mistaking it for its pathological sister, abnormal tension.

The Need for Perspective

Normal tension is desirable and necessary. It should be accepted as not only a characteristic of life but as the very salt of life. Thus the healthy person learns to realize that conflict is happiness. Certainly the relaxation after tension, the let-down after conflict, is pleasurable too. But that doesn't mean that tension itself can not be considered as joyful. The person who sees his life in proper perspective is likely to come to this conclusion.

The rejection of tension as part of the pleasure of existence comes about, very often, when one has a poor perspective, or inadequate or mistaken goals. For example, the idea of work as pleasure is for some people almost a forgotten attitude today or, at any rate, an incomprehensible point of view. Certainly you have seen faces light up when people discuss their retirement; such people seem to work and save entirely for that blessed day.

Recently, a man of this type became a patient of mine. I had seen his picture in the paper and the announcement of his retirement from a business he had built and made tremendously successful. In his conscious mind, however, he had been working throughout his career only for his retirement; that seemed the Shangri-la of existence. A week after he retired he came to my office, as miserable a person as I have ever seen. He could neither eat nor sleep, nor could he prepare to move south as he had planned. After a few conversations, it became clear to us both that he had no neurosis in the technical sense of the word. He had created a painful situation for himself by deifying retirement and overlooking the pleasures of his daily work. In his last session he said, "I would never have believed that the greatest happiness I had was in those hectic days that I complained so bitterly about." At sixty he returned to the hectic joys of working with tremendous relief. *(Continued on page 214)*



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT . . . Leonard Bernstein's magical score for *West Side Story*, which transforms the unpromising subject of juvenile gang warfare into a hit musical. . . . The brilliant choreography by Kenneth Macmillan for The Royal Ballet (formerly Sadler's Wells), in *Solitaire*, a wondrously childlike ballet, its *pas de quatre* wittily danced with an elongated flute; and *Noctambules*, memorably macabre in its final scene of a sad, shock-headed girl spinning frenetically around the stage banging her drum.

PEOPLE ARE TALKING ABOUT . . . The unanimous praise given by the press to James Gould Cozzens' twelfth novel, *By Love Possessed*, which has sent readers riffling back through the author's earlier works—especially the Pulitzer Prize-winning *Guard of Honor*. . . . *Wedeln*, translated as tail-wag, a new Austrian ski technique to check speed. . . . The beautiful collaboration of the Russian violinists, Leonid Kogan and his wife, Elisabeth Gilels (sister of the pianist, Emil Gilels), playing Bach's *Double Concerto in D Minor*, on an Angel record now released in anticipation of Kogan's first American concert tour in January. . . . "Mommy's Mink," the revealing name of a small boat.

PEOPLE ARE TALKING ABOUT . . . Hollywood's fidelity to Hemingway's prose in the movie, *The Sun Also Rises*, which trails the lost generation through acres of peripatetic footage without losing its determined sense of futility. . . . *Port Said*, an audio fidelity album of a dozen Egyptian kooch dancing tunes jangled out by Mohammed El-Bakkar and his Oriental Ensemble. . . . Paul Dehn's funny book, *For Love and Money*, a potpourri, opening with a clutch of fizzy drinking songs prompted by a phonetic wine glossary: "So tairn, Bow Joe lay, May dock."

PEOPLE ARE TALKING ABOUT . . . Writers' season on Broadway with Thomas Wolfe's *Look Homeward, Angel*, Herman Wouk's *Nature's Way*, Carson McCullers' *The Square Root of Wonderful*, William Saroyan's *The Cave Dwellers*, Jean Anouilh's *Time Remembered*, William Wycherley's *The Country Wife*, Nathanael West's *Miss Lonelyhearts;* all scheduled for fall openings. . . . Goatees cropping up on the chins of college boys. . . . Rival entries for Miltown: model kits of unassembled boats, planes, and cars, with one Alabama doctor prescribing for a Walter Mitty complexed patient: "Disp: Revell Rob't E. Lee # H-328 Sig: Assemble P.R.N. relaxation."

RAY LAWLER, *left*, a wiry young Australian, who is both playwright and actor, appears in his own play, *Summer of the Seventeenth Doll*, now a solid hit in London. The first indigenous theatrical package to come up from down under, it opens the window on a pungently parochial landscape. "Lawler," one of his compatriots said, "is showing up the way we make whoopee." His whoopee-makers are two Queensland cane-cutters who bring, every summer, a gaudy kewpie doll to their Melbourne girl friends. Hence the provocative title. The superbly blunt, refreshingly pictorial slang of Australia—razoo (a farthing), to poke mullock (to pull the leg), fair dinkum (to play straight), chockabloc (full-up)—is a lexicon to which slang-attuned Americans should respond with sympathetic, if somewhat baffled, pleasure when the play opens here this winter.

HELMUT NEWTON



PENN

PETER USTINOV, *above*, beguiling and cubbily exuberant, is the pivotal charmer of his own play, *Romanoff and Juliet*, arriving this month after a successful life in London. Indulging a sweet tooth for satire, he pits the U.S. and the U.S.S.R. in a diplomatic contest of Montague and Capulet in an imaginary European country. As the enamouring General-President, Ustinov tiptoes fussily through tricky situations. Although he says, "An artist has only a certain amount of creative energy at his disposal," Ustinov, now thirty-six, has written sixteen plays, among them, *The Love of Four Colonels*. (While acting in the London run of *Romanoff*, he wrote the untitled sixteenth.) Recently, his energetic creativeness expanded enough for him to be in two movies: *An Angel Flew Over Brooklyn*, made in Spain, and *Les Espions*, a chiller directed by Paul-Henri Clouzot in France. Born in England of Russian parents (his grandfather, Aleksandr Benois, the artist and art critic, designed sets for the Diaghilev Ballet), Ustinov has a four-pronged theatrical career: actor, playwright, director, producer. In London he lives with his wife, the actress, Suzanne Cloutier and their two small children, Pavla and Igor, in a house which once belonged to Ellen Terry.



Good buys: 12-page autumn bulletin

Money's an object here, certainly—but it's far from being the sole objective. With scarcely a stretch of the imagination (and relatively little of the clothes-dollar), we think any woman could organize or recharge an autumn wardrobe from these eight pages—and know some of the best new looks in fashion now. *Facing page:* Starting the good news department: the banker's coat—news in camel colour, with a sweep of dark brown beaver for a collar, a line that just skims the body from shoulder to hem. Spheres of influence for a coat like this: country, over country tweeds; city, with an undercoat jersey; city-evenings, perhaps, slipped over a creamy satin sheath. Coat by Handmacher, in Forstmann fleece. $115. Bendel's Young-Timers; Wanamaker's, Phila.; L. S. Ayres. John Frederics hat. Shoes by Stanley Philipson: Andrew Geller. Dana's Santiago lipstick. *This page:* Here, a good-buy suit driving home its point by car (the latter is the revolutionary Citroën—highlighted, literally, by its rooftop signal lights). Grey worsted flannel, with a straightish jacket, and a striped silk shirt to its credit. By Swansdown; $70. Rosette Pennington. Apparently defying the law of gravity, the Madcaps hat—a back-of-the-head fez in grey wool jersey.



HORST



KAREN RADKAI

Chemiserie—natural on the good-buys list

Above: Picking up fresh momentum from the Paris enthusiasm for chemise-dressing, the famous little American "shape" by Sportwhirl—the same shape that's been cut in various materials over 400,000 times since it first appeared on Vogue's cover in April, 1955. Here it is, ready all over again, with a newly cut neckline; now in Steven's copper-coloured wool flannel. About $25. Altman's; Wanamaker's, Phila.; Hudson's.
Facing page: Adapted from Guy Laroche's new collection, a black-and-white wool tweed chemise dress with a thread of leather down the centre. By Suzy Perette, about $35. At Russeks; Dayton's; Joseph Magnin.
Both pages: jewellery by Coro, at Altman's; Evins shoes, at I. Miller.





KAREN RADKAI

Chemise-dressing—Paris-flavoured good buy. *Above:* The little black dress as a chemise. Which makes it, easily, the littlest black dress ever: nothing to it but a slither of black crêpe, two circles of satin bows—and a fairly sensational way for a slender young figure to appear this year. Patou adaptation, by Rembrandt, in crêpe of Avisco rayon and acetate; about $60. At Bonwit Teller; Julius Garfinckel; I. Magnin. *Facing page:* For the woman who likes her fashion straight—and ravishing: a black crêpe chemise, cut high across the collarbone at front, quite low at back; at the hem, a very restrained flurry of point d'esprit lace and a bow. This, adapted from a Jacques Heim design, by Rembrandt, in crêpe of Celanese acetate and rayon. About $55. Bonwit Teller; Sakowitz; Joseph Magnin. Hats on these, and the two preceding pages, by Emme.



Good buys spotted with red and black

Red coat that could wrap up everything in sight here (except the other red coat—and that one could do the same). This, by Brittany, in fleece by Stroock; about $110. Beauty spots in the picture: a fake ocelot beret—the kind that covers most of the hair (and many of the red situations in fashion now).

Red dress and jacket to think of, newly, this way: as part of a red-in-depth plan—red coat (see left and right) over red jacket over red dress. Leonard Arkin costume; of Heller worsted jersey, about $70. Coat and costume, both at Saks Fifth Avenue; Frederick & Nelson.

Black jersey dress, with a swing of pleats
past the waist—and a working agreement
with any red coat. More that goes without
saying, this autumn: the presence of fur,
or near-fur. One way to manage that,
a huge fake-ocelot handbag
(or muff, or beret).
Dress, by Leonard Arkin, of
Heller worsted jersey;
about $50.

Red coat moving—narrowly—toward a black-coat domain
(a direction that's been evident for some time).
Point is, red can negotiate as many other colours
as black including, now, red itself.
This coat, by Murray Nieman, of Anglo wool; about $135.
Dress and coat, both at Bonwit Teller; I. Magnin.





2

Good buys in a junior wardrobe

1

3

On these and the next two pages, sixteen possibilities in the good-buy bracket that a junior-sized anyone might choose from now, to repair the weak links in a wardrobe. Strong point: variety—the combined clothespower here could take over nearly any day or little-evening assignment during the next months. 1. A workable day-dress in wool tweed, salted and peppered in white and brown, with a high cowl collar. This, by Sue Brett, $23, at Saks Fifth Avenue; Woodward & Lothrop. Customcraft shoes. 2. For cocktails, dinner, parties—one shirt dress, two shades of satin. The full skirt is leaf green; the shirt top, pale blue. By Eloise Curtis, of Wm. Rose satin; $60. Lord & Taylor; Dayton's. Rhinestone-studded compact, by Wiesner of Miami; Russeks. 3. Black sheath, printed jacket—both jersey. The dress is wool with high scooped neckline, short sleeves; the jacket, of Orlon-and-wool, outlined and flower-printed in black on white. By Pat Hartly (dress of Security fabric), $36, at Peck & Peck. 4. Camel jersey dress that's game for repeated wearings—the monk-cowled top is bloused by a jersey string at the waist, over a slim, tubular skirt. By California Girl, of Sag-No-Mor worsted jersey; about $23, at Bloomingdale's; Joseph Magnin. 5. Cocktail costume in navy-blue wool. The dress has a high bateau neckline, short sleeves; the cardigan jacket is short, with navy-blue-dyed fox fluffs at the cuffs. This, by Jerry Greenwald, of Hockanum doeskin flannel; $65. At Jay Thorpe. 6. On the day circuit—a suit of Acrilan-and-worsted, in brown-blue-white small plaid. The collar belongs to the short-sleeved dress. By Minx Modes, of Milliken fabric; $30, at Milgrim. 7. More jersey, this on the later side of day. Two-piece dress in red with a squeeze of orange, tied with a tasseled sash. By Tailored Junior (Sag-No-Mor worsted jersey), $25. White lapin muff of hat, a John Frederics Charmer. Both: Saks Fifth Avenue.

4





5



6



7

FRANCES MCLAUGHLIN



8. Travelling suit with square-cut jacket, navy-blue and rust plaid jersey. Low-tied blouse, navy-blue silk shantung. By Carlye, suit of Heller worsted jersey; $80. At De Pinna; Frost Bros. Breton hat by Betmar; gloves by Superb. Both, at De Pinna.
9. For dinner in town—a long-sleeved black dress, tiny-buttoned. By Jonathan Logan, of Milliken wool broadcloth; $25, at Lord & Taylor; Woodward & Lothrop. Satin hat, also at Lord & Taylor.
10. Slim, wide-collared dress in red and tan worsted blanket plaid, that goes brightly about its business, any day. By Ellen Kaye, about $50. Famous-Barr; Sakowitz. Enger-Kress letter case.
11. Black zibeline cocoon coat with back yoke, leopard-printed lining of Celanese acetate satin. By Ramsay, $60. Leopard-printed hat, Betmar. Both, Saks Fifth Avenue. Life Stride shoes.
12. Chesterfield suit in red and black wool plaid, the jacket longer than short. Sweater-blouse, of Stevens black worsted jersey. By Mam'selle, $70. Red velours beret. Both, at Bonwit Teller.
13. Suit that might keep early or late hours, in blue worsted pin-checks. The dress, short-sleeved, bateau-necked; the jacket is rippled, belted. By Mervin Ross, $65, at Bendel's Young-Timers.
14. Sleeveless late-day dress of red rayon crêpe. Its shelter: a black knitted worsted jacket lined in red rayon crêpe and edged in gilt braid. By Rego, $50. At Bendel's Young-Timers.
15. Pretty chess partners—a red and white striped silk-and-rayon shirt, over a red skirt of Shetland wool with wide deep pleats. By Jo Collins; shirt, $7; skirt, $13, at Lord & Taylor.
16. A little-evening dress in two fabrics, both red. The top is worsted jersey; the skirt, shirred chiffon over rayon taffeta. By Gay Gibson, of Security jersey, and chiffon (Enka rayon); about $25. At Altman's; J. W. Robinson. Furniture on both pages, by Dunbar. The games, both pages, from Abercrombie & Fitch.



10



11



12



13



14

Good buys in a junior wardrobe *continued*



15

FRANCES MCLAUGHLIN

16



To the known way of the knitted dress—groomed, travelproof, amenable to coats—this year's fashion adds some special city manners, new ways for wool to seem more crisp than rugged. *Left:* Herringbone worsted knitted suit—ease plus knowledgeable tailoring in a straight unfitted jacket, a slim skirt. Added city touches: a firm line of collar, and the colour—bright dark blue, with black. Suit by Tricosa, about $100. Saks Fifth Avenue; Neiman-Marcus. Bergère pin: Saks Fifth Avenue. Folded fur turban, by Mr. John. *Directly right:* Taupe wool sheath dress knitted to a flat smooth surface; its shape, based on the waistline, but softly—the right shape for a fitted coat in fact. Dress by Kimberly, $65. At Saks Fifth Avenue; Frost Bros. Outsize raccoon beret: Sally Victor. Shoes: Air Step. *Far right:* New sweater dressing, city polish, city proportions—a sweater grown below hip-length, ingeniously draped and knotted at the neck. A two-piece dress knitted in grey-beige worsted—can be worn belted, newest like this: deliberately concealing, a straight chemise top. By Gernreich-Bass, about $60. Lord & Taylor; Neiman-Marcus; Joseph Magnin. Velvet cloche by Emme. Handbag by Coblentz: Lord & Taylor. Black calfskin shoes: DeLiso Debs. Both pages: gloves by Superb.

The well-knit chic of city-ply wool



COFFIN

One of the last
short stories
written by this
distinguished author

THE

For instance, you're going out to supper with Alice, you've written that you'd love to come; but you'd much rather have stayed at home. It's raining frosty fog, and you're tired out. How will you face those awful stairs? Alice lives at the top of a decayed family mansion in West Kensington, with peeling stucco pillars and a long flight of cracked steps. It has the special squalor of imitation magnificence in its old age, like rabbit-mink going bald, and rolled gold showing the nickel. The stairway inside reminds you of the old pictures of the bad man's road from luxury to hell. The first flight has a pile carpet; the next two are cord carpets; the fourth, a worn oilcloth; and the last is quite bare. What's more, it's stained all over with mysterious chemicals, jaundice yellow, gas green, and a kind of mouldy blue; they look like poisons, and on the top landing there is a great dark red splash, like blood. Alice's door, too, is more sinister than that of any jail; low, black, and crooked. It squints as if it hated you, as if it had murders to hide.

If Alice hadn't sent that note, one of her last-minute notes which give you no time to invent an excuse, you'd be at home in front of a nice fire, eating a chop from your excellent landlady. She knows how to cook—Alice can't, but you couldn't tell her so. Even though you've been engaged for a fortnight; that is, re-engaged since that last breaking off about—what was it about? But what's it matter. Now we're fixed; we're sensible, we don't expect too much, and all the surprises are out. Yes, of course, a tender soul, but how cross when she has a conscience, and what terrible colds. The rain is getting heavier and colder—that right shoe is leaking again through the hole, and your corn is beginning to shoot, like toothache. The pavements are jammed with people looking at the Christmas shops; and how? They see nothing, they say nothing, they don't know what they want, they only get in your way and their own. They drift along in the wet like rubbish down a drain—their faces are like yesterday's newspapers. What do you care? Not a damn for a damn thing. You always go this way to supper with Alice, you don't need to think or feel. You just flow along in the drain—and all at once she's there, out of nothing. The presence of Alice. She's breathing about you, she's blowing her nose within you—you discover suddenly that Alice is special. Even with her most exasperating cold, even with a red nose. Especially then. You adore her. In fact, for the first time in your life, you know what it is to be in—how can you say it. No word can describe this sensation, this extraordinary—For instance, if you had a gun and could fire it off, all six shots, not for her—Alice wouldn't understand it, she'd be terrified for you in case you hurt yourself, or got into trouble with the police—but for yourself. Or better, you think, as you dodge the umbrellas in a rather dirty Burberry and your wet weather hat—suppose you could just spread out your arms and float over the people, and while they gazed upwards in absolute amazement, you explained, "This is because of Alice." But of course, these lumps, these cabbage stalks wouldn't notice you at all—they'd simply go on brooding at the shops, or if they did look up they'd only say, "What nonsense—I suppose it's some advertisement," and they'd be disgusted, not only with you, but with everything. That would be the last straw.

To hell with them; to hell with everybody. And you dash along the road at the risk of your life, and when you arrive you leap up the stairs like spring-heeled Jack. And now the stairway is like the soul's ascent to heaven, at every turn it throws off another temptation of the devil, another materialist illusion and gets nearer to that noble austerity which belongs to the lives of the saints. And in fact, Alice is a saint. She's poor enough, God knows, her usual lunch is a bun, but what's the betting she's spent half a week's pay on this supper. Nothing is too good for you, and what have you done for her? What has anyone done for Alice? She's had to fight every yard from birth, but now things are going to be different—a new era begins. At last you can make her realize that she's appreciated at something like her real worth. You shout, knock, ring. You hear a step, and your heart pauses; you think, now you're going to see her, Alice, your Alice. The door opens, and a young woman is standing there, a stranger—for twenty seconds at least you don't know her. You don't realize it's Alice. This isn't only because the landing is dark, and the light behind her is dazzling in your eyes, but because she has a different face, a new smile, and wears an enormous apron you've never seen before, an incredible apron from her chin to her feet. Your lips mutter at last, "Am I too early?" And she answers with the same extraordinary smile, "No, of course not; do come in," but you know already that something is wrong, fearfully, catastrophically wrong. What can it be? You walk into the room, the only room, in a kind of daze as if you had been sandbagged. Alice has dis-

TUNNEL

BY JOYCE CARY

appeared into the cupboard where she cooks. Her frock is hanging on a chair, her make-up things are on the chest of drawers. She hasn't yet done her face or dressed. You look at your watch and discover that, in fact, you *are* early—by twenty minutes. So that's the trouble. And you're shocked. How can the girl be so silly, don't she know how plain she is? Of course she does. She's often remarked that hats are her big problem because of her queer face, so why be upset at being caught with a shiny nose? What does she think you come here for? To gaze at her ridiculous nose and admire last year's frock, that doesn't suit her anyhow? Don't she realize that the only reason anyone could ever love her would be for her character, her gaiety, her intelligence, her self, her soul? That is to say, if and when he did love her, really and truly, without romanticizing the thing.

You'd like to go away and come back at the proper time, but of course that's impossible just because of that smile, that apron, of this whole ridiculous situation.

Alice reappears with a proud indifferent look like a princess challenged by a cockroach, snatches the dress from the chair and vanishes again into the cupboard—you hear sounds as of a wrestling match and a bottle falls down. But you don't hear Alice say, "Bother the thing," as usual, and the tension increases. She brings in supper and only then does her face, with deliberate and brazen elaboration; but when at last she comes to the table you see her mouth is crooked and her nose is as white as chalk, a frostbitten nose.

The silence is now unbearable, and you cast about wildly for a remark. But, as all the interesting subjects, that is, anything about furniture, flats, gas versus electric stoves, crockery or bedding, are impossible, you find yourself talking about the news—as neither of you takes the least interest in the news, the conversation at once reaches a very high level.

By the time you reach the customary veal Alice is growing animated about the atomic bomb, the terrible times we live in, and you are saying that civilization is done for. The sort of thing you read in all the best modern authors, not because they believe it, but because they said it years ago when it was the right thing and they can't say anything else now, or perhaps because they want to frighten people, or simply because they're annoyed about the income tax.

Both of you know that all this is nonsense, that you don't believe a word of it. What if some bomb did kill you tomorrow, you wouldn't know anything about it. It might be a good deal better to die that way than in the way you will die. It's not just cowardly to fear wars and bombs, it's simply stupid, and perhaps bogus too. You look at Alice and think, "I don't ask that she should throw herself into my arms; I don't expect anything exceptional; Alice is not a genius at self-expression. Far from it; she couldn't bring off the grand gesture if she tried; I should have been quite satisfied if she'd been glad to see me."

You reflect, "And why couldn't she welcome me? After coming down that horrible road in the horrible rain. Do I really know Alice? Aren't I deceiving myself about this very ordinary girl. I think her so modest, so affectionate, a shy and innocent creature who simply doesn't know how to hide her most trifling reactions. But isn't this the very disguise that cunning girls take to catch a man. I don't suggest even that she does it deliberately; to say that every woman, yes, from the age of one year, is a born actress is to repeat something so trite that it isn't worth saying. That's why I was forgetting it.

And if Alice isn't an actress then what did that horrid grin mean, that haughty step? What does she mean now by talking about Egypt and Russia and Chinese Imperialism—stuff only fit for suspicious-looking strangers chance-met in a bus queue. It can only mean she wants to insult me. I don't want to be unfair to the girl. Naturally she is touchy about her looks—with such looks. But it is perfectly clear that if she is not at least slightly deceitful—then she has certain flaws, deep flaws, in character and temper, that will have to be set off against her charm, if that's the right word for whatever it was that got me into this embarrassing relationship."

Meanwhile you are remarking with the air of a Prime Minister, "Of course the United Nations is a step in the right direction, or perhaps you don't agree." And Alice makes a solemn face (but her face as well as her voice, her whole attitude, with a flat back, and her neck bent on one side, is completely false, and also, as it were, tense with the knowledge that the evening is becoming more and more disastrous) and says, "But if Russia really has all these complexes, then you can hardly see how—"

"Oh yes, Russia is terrified, there's bound to be a war."

"On the other hand if she isn't *(Continued on page 226)*

Black fur—
in the
suit news





This page: One costume with a single price tag—and two complete looks to go on: in one (above), the suit jacket is a fur jacket; in the other (at left), the suit jacket is of black wool; the skirt that works with either—pleated black wool. (And it's perfectly conceivable that there's still another look: fur jacket over wool jacket.) In any case, this is one of the new dressing systems that make elegance easy—variable within itself and without (for instance, glitter to move fur jacket and skirt toward evening). Three-piece costume, by Briarbrook; $195. The fabric, thin black Anglo worsted. The fur, black-dyed broadtail-processed Argentine lamb. At De Pinna; Jordan Marsh. Madcaps hat: De Pinna. Richelieu jewellery: Altman's. *Facing page:* Another way a woman might angle the news of a dashing coat—a town suit in a vigorous black-and-white tweed, wearing its hip-long jacket open and easy, its fur close to the face (where fur has been known to have a most salutary effect). By Handelsman & Raiffe, of Berriege wool, and black-dyed lynx fur; about $185. Lord & Taylor; Hudson's; Famous-Barr. In lieu of a hat, a neat little gloss of bangs under the management of Dusharme's Hair-Creme. Background: the Mercedes-Benz showroom in New York.

HORST







A coat, a dress, a plan—to make with Vogue Printed Patterns

VOGUE PATTERN 9298

Actually, on these four pages, there are three plans, each one keyed by coat and carried through by dress—
one dress to start with, here; others to come from the closet, or from other Vogue Printed Patterns.
The idea—call it dressing-by-coat, capsule fashion plan, or one-coat wardrobe—is to put a woman
in the happy position of owning one coat so right that it can do most of her fashion thinking for her.
That thinking begins, however, with the astute choice of colour and fabric;
for the woman who makes her own clothes, a choice among vast and intriguing riches—her coat might be
anything from a hand-loomed country tweed to one of the new mohair-wool-and-nylons,
tough but with the texture of soufflé. Basic beyond that: the printed directions
on every Vogue Pattern, and every *piece* of the Pattern—always in basic sewing English.

Black-and-white tweed coat, coloured by hat, costumed by grey flannel

Left, the coat-guided plan worked out in Anglo wool tweed, and Vogue Pattern 986.
There's far less work involved here than a novice needlewoman might think.
The lines of the coat—fullish through the body, uncomplicated throughout.
The dress, Vogue Pattern 9298 (shown, coatless, above) is a skirt and overblouse of grey Stroock wool-fur-and-silk
flannel meeting, from the fitter's point of view, in a very casual, manageable way.
Changes to ring on the black-and-white tweed coat: colour by dress, the hat in a black—or white—felt.
The hat by Sally Victor. Gilt jewellery by Monet. Gloves by Superb. Ronay bag.
Lipstick: Picture Red by Primrose House. *Back views, sizes, yardages: page 228.*
Cityscape, both pages—and on the two following: a landscape garden in Rockefeller Center.

VOGUE PATTERN 986



VOGUE PATTERN 9290

Demi-fitted coat, crêpe dress

Above, a coat of Forstmann velvety deep-blue wool with a long, vertical line for a figure that is (or would like to appear) just that. The jabot here, a sable scarf; alternate idea, a collar of fur made by a furrier from the same Vogue Pattern 9290. Near right, a beautifully coordinated under-coat dress of blue Skinner acetate-and-rayon crêpe. Vogue Pattern S-4831. Emme hat. Georges Kaplan Russian sable scarf, muff, and stole. Marvella pseudo-pearls. Gloves by Superb.

Plaid coat, jersey dress

Far right, Vogue Pattern coat, S-4821, of brown-fawn-white Strong-Hewat wool plaid that could cross the country with as much ease as it crosses a city street. It could also shoot off agreeably in several colour directions. For instance: the brown worsted jersey direction of the shirt dress just above it (Vogue Pattern 9325); of Security jersey. Another idea, another locale: matching plaid skirt for the coat. Milch bag. John Frederics hat. Gloves by Superb.

Back views, sizes: page 228.

KAZAN

VOGUE PATTERN 9325



VOGUE PATTERN S-4821





Taking shape in bisque and black

One of the new colour plans for lingerie: black with the creamy beige of bisque. Here, new shapes in black, in bisque, in both.

This page: Planned together, everything here is made in perfectly matched bisques, identical blacks. First, the famous Merry Widow long-line brassière in nylon marquisette, new in bisque. By Warner's, $15. Half-slip of nylon tricot and lace with rounded hipline. By Van Raalte, $11. Second, brassière of nylon lace, $4; girdle of bisque nylon power net, $9. Both, by Warner's.

Third, Empire nightdress—black nylon lace bodice, bisque nylon tricot skirt. By Van Raalte, $17. Everything on this page, at Best's; Sakowitz.

Facing page, above: All-in-one of black Dacron leno elastic with sheer panels over bisque nylon marquisette. By Charmfit, about $19, at Altman's; I. Magnin.

Near right: Seamless elasticized nylon-and-cotton foundation, with detachable straps, low back. By Flexees, $23, at Arnold Constable; Bullock's, Los Angeles.

Far right: Long-line brassière, gently wired, in black nylon lace over bisque nylon marquisette; $35. Black nylon power net girdle with bisque nylon satin panel, black-embroidered; about $23. Both by Nettie Rosenstein, at De Pinna; I. Magnin.

Below: Bisque half-slip of nylon tricot and lace, narrow yet walkable. By Van Raalte, $5. Black nylon lace brassière by Maidenform, $3.50. Both of these: Stern's; Woodward & Lothrop.



DAGMAR



The new life of the printed blouse



Having made its mark in a suit jacket, this is what the printed blouse is up to now, on its own: a new, beautifully organized kind of blouse-and-skirt dressing that applies evenly—and luxuriously—to city afternoons, evenings at home (the time, measured by skirt, as here).
Far left: Over a day-long column of pleats, the printed blouse in a Paisley print—red and black Orlon-and-wool jersey. By Morlove; $14. Altman's; Hudson's; Hattie Carnegie pin.
Left: Paisley-printed blouse with at-home privileges extended by skirt—the latter, black, pleated, ankle-skimming. Ship 'n Shore blouse of black on silvery blue Supima cotton by Everfast, about $5. Wool knit skirt, by Geist & Geist, about $35. Both, at Bonwit Teller; Frost Bros. Satin shoes: Delman.
Below: with a day-length skirt, black and white flowering on a blouse with newly gentled shirt-tailoring. By Lady Hathaway, of wool challis; $29. At Lord & Taylor. Cigarette holder by Wiesner of Miami: Russeks.
Right: On the far side of five-o'clock, an overblouse—banded at the waist of a long red skirt. Helitzer blouse: red Paisley print on worsted-and-silk; $25. Joe Davidson skirt: Orlon-and-wool flannel; $19. Both: Lord & Taylor; Joseph Magnin. All coiffures: Michel of Helena Rubinstein.



GOSSIPY MEMO ON FRANCE

A wine-tasting tour through France's vineyards is planned for next summer, and includes special gourmet meals. Conducted by Tom Marvel, a writer experienced in food and wines, just twenty people will visit (in a motor coach) the caves at places with such mouth-watering names as Vouvray, Graves, Sauternes, St.-Émilion, Armagnac and Cognac, Châteauneuf du Pape, Château Yquem, and the Champagne country. Restaurants chosen for their superlative food are, in Paris, Le Coq Hardi (in suburban Bougival) and, of course, the Grand Vefour; the Côte d'Or in Saulieu; the Romano in Pau; the Lucullus in Avignon; the Pyramide in Vienne; Café Neuf in Lyon; the Kammerzell in Strasbourg. There will be a dinner at Château Lascombes, near Bordeaux, where a gamut of Médoc vintages will be served. The month-long trip, which starts in July, is planned in a first-class way. Write Travelways, 30 Rockefeller Plaza, New York 20, N. Y.

For a leisurely view of France it is possible to charter a boat and float down the many rivers and canals. Boat-minded Britishers casually sail across the Channel, entering the Seine at Le Havre, and meander to Paris for a week end, or on down to the Riviera in three weeks. But few Americans try the pleasures of gliding past the lovely countryside, of idly fishing, of rising and descending at the locks. (Cigarettes for the lock keeper, coins for the children produce cheerful waving.) One can moor at night by a charming village—the locks close at dusk—then hop a bicycle and pedal to a bistro on the village square, or to a famous waterside restaurant, or shop in the markets for food to cook on board.

A suggested trip that takes a comfortable three weeks: Start in Paris, go down the Seine into the Marne, through a canal, rising in its locks, to Chalons-sur-Marne, then through a black, three-mile-long tunnel under the plains of Langres, descending into the Saône, where it is necessary to pick up a pilot who knows how to avoid the shoals along the Saône and Rhône. Downstream from Lyon, at Donzère Mondragon, is the deepest lock in the world, run by electricity. Go under the Pont d'Avignon, past Arles, and come out on the Mediterranean at St.-Louis du Rhône. Within a day's run is St.-Tropez, a delightful place to stay.

When to go: April, May, June, and September. In October there may be droughts; in winter, floods and ice; and during the summer the locks are often under repair. To get maps of waterways, to charter a boat, and make the many other necessary arrangements, write the Touring Club of France, 65 avenue de la Grande Armée, Paris.

Megève is often considered the smartest ski resort in the French Alps, and one of the best equipped. Set down between Mont Blanc and Rochebrune, in the Haute-Savoie, it has a delightful variety of open slopes, downhill runs, and cross-country tours. There are plenty of aerial tramways and ski lifts, and probably the best ski school in France, ready to handle the clumsy as well as the agile, in seven grades under sixty-six teachers. Around Christmas time, there are jumping competitions, and later there are the races for the Emile Allais Cup. (The famous skier, for whom the cup was named, was born there and created the "French Method.") The *après ski* is very gay, with dancing, baccara, and boule at the casino, and there are several night clubs and good restaurants—one, La Géventière, with a wide, white view. Among the good hotels is the attractive and comfortable Mont d'Arbois, which charges up to $13 for a double room without meals.

Travellers know: A give-away pamphlet, Paris—Where, What, When, How, *written by photographer Thérèse Bonney, lists not only the obvious sights to see, but also such information as the international hotel cabling code, which lowers the cost of cablegrams for rooms; ways to bring back antiques; how to take one's own plane; where to find a veterinarian or a jazz club; and what to do with children. Write the French Government Tourist Office, 610 Fifth Avenue, New York 20, N. Y.... The truck drivers' guide to restaurants that are delicious and cheap is available at Les Routiers, 7 rue de l'Isly, Paris.*

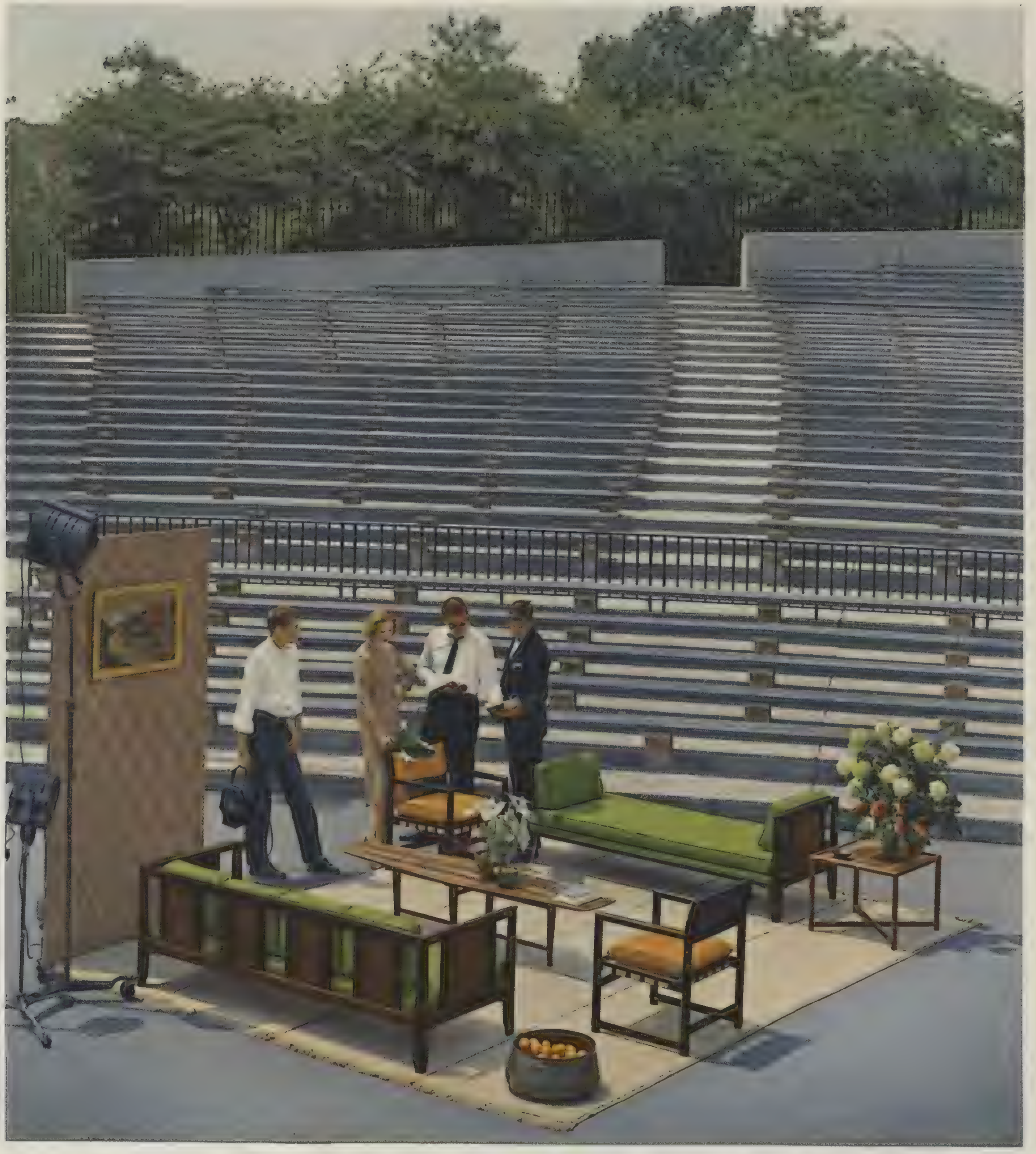
Colour mixed with light: the new blond palette

Facing page: This is the new blond palette previewed in September 15 Vogue, with minutely graded whites, off-whites, and beiges putting a fresh perspective on colour. The idea: a room decorated from floor to ceiling in a complexity of these pale, compelling blonds. From the dimensional look of new fabric textures and pattern forms the effect is an attractive richness of light and shade—giving depth to the room, drawing the eye in. Its darkest point might be the fruitwood armchair shown here—a graceful Palladian shape that could go along with any decorating plan. The seat fabric, a Fortuny print from Venice. Chair by Baker, at Lord & Taylor. Instead of a painting, the blond room might have a 19th-century wall plaque of carved and weathered wood; for fruit, when there's no cat about, a Japanese lacquer compote in a gingery new brown. Both these, from Karl Mann. Reading around the walls: Parquet-patterned rugs; by Edward Fields, at Lord & Taylor. Deep-piled carpet square of natural Pakistan sheep wool; by Archibald Holmes, at Altman's. On the chair wall, right, abstract geometrics printed on Belgian linen; by Stroheim and Roman. Background fabrics by Boris Kroll. Foreground: flowery abstract on Swiss batiste, by Eaglesham Prints; new curtain fabric by Jack Lenor Larsen (close-up, p. 208). All, from decorators.

RUTLEDGE

VOGUE'S FASHIONS *in* LIVING





The entrance of Edward Wormley's new Janus Collection sets the stage for a most significant resurgence in American design. The Janus group may be seen in all seven Dunbar showrooms.

DUNBAR

Write Dunbar, Berne, Indiana for Book of Contemporary Furniture, $12.50. Showrooms: New York, Chicago, Boston, Kansas City, Denver, Los Angeles, Seattle.

PARIS COOKING EN FAMILLE ... with recipes from a French household

BY ELIZABETH DAVID

To each his own Paris. Mine is concerned, for the moment, with Parisian food; and every person, again, has his own ideas, memories, and hopes of what this is, once was, or is going to be again. I was certainly fortunate in my first experience of Paris cooking. Extracted from an English boarding school, at the age of sixteen, to live as a boarder with a middle-class French family in Passy, it was only some time later that I tumbled to the fact that even for a Parisian family who owned a small farm in Normandy, the Robertots were both exceptionally greedy and exceptionally well-fed. Their cook, a young woman called Léontine, was bullied from morning till night, and how she had the spirit left to produce such delicious dishes I can not now imagine.

Twice a week at dawn, Madame, whose purple face was crowned with a magnificent mass of white hair, went off to do the marketing at Les Halles, the central markets, where she bought all the provisions, including flowers for the flat. I don't think any shopping at all was done locally, except for things like milk and bread. She would return at about ten o'clock, two bursting black shopping bags in each hand, puffing, panting, mopping her brow, and looking as if she were about to have a stroke. Indeed, after I had been in Paris about a year, Madame was told by her doctor that the state of her blood pressure was imperilling her life, and it was imperative for her to diet. Her diet consisted of cutting out meat once a week. With Friday, a fish day anyway, this actually meant two days without meat. On Wednesday, the day chosen, poor Madame would sit at table, the tears welling up in her eyes as she watched us helping ourselves to our *rôti de veau* or *bœuf à la cuiller*. It was soon given up, that diet. Her grown-up children, although two of them were afflicted with a frightful eye disease and were probably going blind, simply could not bear to watch her sufferings—although, of course, they were not prepared to go so far as to share in her privations. Denise, the only able-bodied daughter, was the greediest girl I ever saw. She worked as a secretary to a world-famous Parisian brain surgeon, and came home every day to the midday meal. Before she took off her hat and coat, she would shout out to Léontine to know what was for lunch. Munching through two helpings of everything, she would entertain us to gruesome details of the operations performed by her boss. "No anæsthetic! She was screaming for her husband all the time, *non je t'assure, maman.*"

It never occurred to me at the time to wonder how it was that this famous man allowed his secretary to be present at his operations. Dear Denise, had she really witnessed these harrowing sights, or was it just her own way of expressing her family's morbid preoccupation with death and disaster, which reached its peak every Thursday? For Thursday was Madame's *jour*, and not even the really remarkable turnout of cakes and *petits fours*, mostly made by Léontine, reconciled us to the fact that courtesy demanded we put in an appearance and listen to stories of the appalling catastrophes which, during the week, had befallen Cousine Hélène, Tante Berthe, her daughter Anne-Marie who was dying of diabetes, and about half a dozen other ladies who were always dressed from head to foot in deepest black.

To make up for the ordeal of Thursday afternoon, the boarders (there were only three of us) soon got round to finding some pretext for not being present at Friday lunch. Ever since those days, it has remained a mystery to me how people who were so fond of good food and who knew so much about it, could endure to eat the boiled salt cod which was the regular Friday lunch. Grey, slimy, in great hideous flakes, it lay plonked on the dish without benefit of sauce or garnish of any kind. To avoid this, we used to treat ourselves to lunch in a students' restaurant near the Sorbonne where we thought ourselves lucky to eat egg mayonnaise and a dish of *petits pois*, without being questioned by the Robertots as to what the morning's lectures had been about. Another place where we enjoyed ourselves hugely was the automatic restaurant (in the Boulevard St.-Michel, I think), all shining chromium and terribly noisy, where we got a plate of ham and an orange out of a slot machine for a few francs. Eating here was strictly forbidden by Madame Robertot, who considered that neither the *ambiance* nor the food was suitable for young girls. We used to memorize the menu posted up outside some approved restaurant so that we should have an answer ready when she questioned us. We seldom got away with it, of course, because we were never able to describe the food in the detail required. What appalling *ordures* had been in the so-called *vol-au-vent?* Were the *boulettes de viande* made from beef or veal or lamb? *Ah, tiens, des épinards à la crème*, and did they really contain cream or some horrible *sauce blanche? Vous ne le savez pas? Mais comment, chère Elizabeth*, you did not notice? No, *chère* Elizabeth had not noticed and did not care, for the fact was that although we enjoyed the good food in the Rue Eugène Delacroix, we were bored with the family's perpetual preoccupation with it, and there was little else to talk to them about; for when they were not actually eating or *(Continued on page 222)*



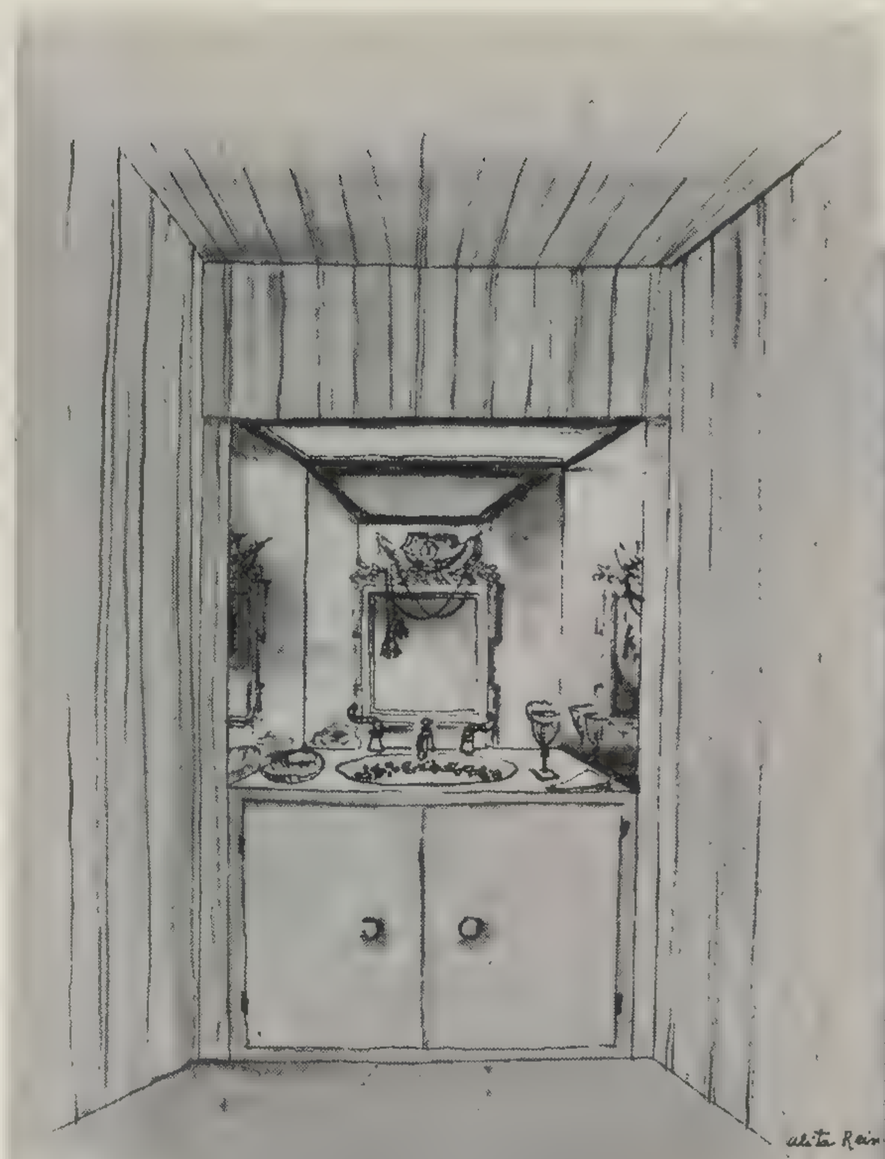
FABRIC ON THE WALLS

A charming decorating technique newly revived: a 6-page report

The charming, luxurious look of fabric-covered walls comes into favour again, and, for certain rooms, is a delightful variant on paint or paper. Although you'd hardly put fabric on the walls of a children's playroom or a much-travelled hall, it's not staggeringly expensive either to install or maintain; and it gives a feeling of warmth and intimacy, a richness of colour and texture, whether the fabric is patterned or not. Fabric-covered walls are superb at softening and "humanizing" the architectural plainness of modern rooms; are also, if not too strongly patterned, a marvellous background for paintings. (At the Metropolitan Museum of Art in New York, many of the great painting collections are now hung against walls covered in brocades, damasks, and other rich, subtly-patterned fabrics.)

Obviously, covering a wall with fabric requires care and skill, and it's a good idea to get an expert opinion not only on how a particular fabric should be applied, but on whether it should be used at all. (Taffeta, for example, will "bubble" when touched, no matter how tightly it has been stretched.) Most decorators, or the decorating departments of large shops, can advise you on both questions. For the following pointers, we are indebted to Mr. Henry Urban, of the firm of Thomas de Angelis, Inc., an acknowledged expert who has probably done more of this kind of wall covering than anyone in the United States.

There are, Mr. Urban advises us, several systems of applying fabric to walls. The first, and simplest, is just to paste it on like wallpaper; in fact, this can be done by a professional paper hanger using wallpaper paste, and works quite well with heavy fabrics such as canvas, sailcloth, ticking, and even some chintzes. The test of suitability here is whether the paste will penetrate the fabric, *(Continued on page 227)*



In Paris: walls of moire, satin

Facing page: In the Paris house of Mme. Jean Ralli, three walls in the combination sitting-room and boudoir are covered in moire, in a cool greenish-grey the French call *tilleul*. On the fourth wall, in sudden, rich contrast, is an alcove lined with garnet-red satin, surmounted by a baldaquin magnificently draped in the pale moire. The alcove holds an immense red velvet sofa; a framed piece of antique needle point; a pair of Louis XVI sconces in bronze doré. The room was designed for Mme. Ralli by Victor H. Grandpierre.

In New York: striped ticking walls

Above: Handsome effect even in a tiny room—fabric on the walls, the ceiling. Here, the fabric is heavy grey-and-white striped ticking with a slight herringbone texture, completely unfazed by water splashes—important here, as the locale is a small powder room. Other appointments: an antique floral-painted porcelain washbasin, set into a grey-painted plywood frame topped in white marble; an antique mirror hanging against mirrored panels. Room, designed by Arthur Weinstein for Angelo Torricini. Ticking from David Raider & Sons.



FABRIC ON THE WALLS *continued* White and beige brocade walls

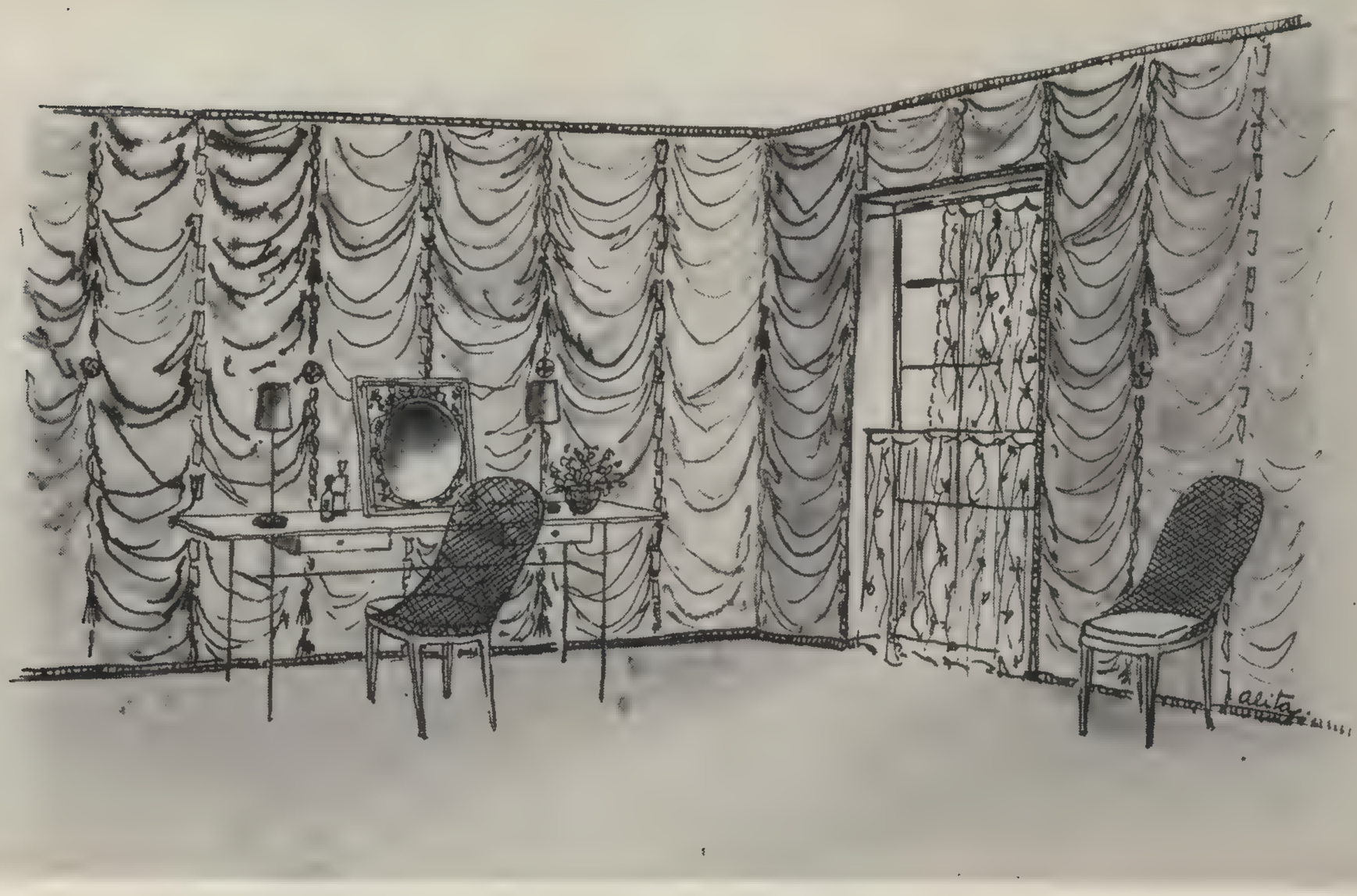
A magnificent French brocade, subtly patterned in off-shades of white and beige, covers the walls of a drawing room in a pale, textured, almost unbroken sweep—the only major interruption being an extraordinary 18th-century English sporting painting, unframed. The same brocade hangs at the tall French windows, and covers the sofa, strewn with velvet cushions in warm apricot colour. Louis XV armchair from the William Odom collection. Room designed by Baldwin & Martin. Brocade, called "Le Notre," in cotton and rayon, and apricot velvet, imported by Brunschwig & Fils; to order through decorators.



DANNY WANN

Striped silk walls (left, and above): yellow, black, and white striped heavy silk on the walls, and at the windows—giving an enchanting look of lightness and elegance to a small sitting room that can double as a guest room. A Louis XVI armchair, and a day-bed (not shown), are covered in pale-yellow silk satin; the straight chairs, in black-and-white cut velvet; and the polished parquet floor, not at all. Louis XVI mahogany and ormolu writing table. Room designed by Baldwin & Martin. All the fabrics are by Scalamandre; to order through decorators.

Trompe-l'oeil fabric walls (below, and right): a scheme for a pavilion-like dressing room, its walls covered in a trompe-l'oeil fabric that suggests rows of swags—a charming, and entirely illusory, effect. Actually, the swags are printed on the fabric, a black, white, and grey printed cotton (shown in detail, directly right). In this scheme, the curtains are real swags of embroidered Swiss muslin; the chairs are covered in apricot pure silk taffeta. All fabrics from Jofa; to order through decorators.



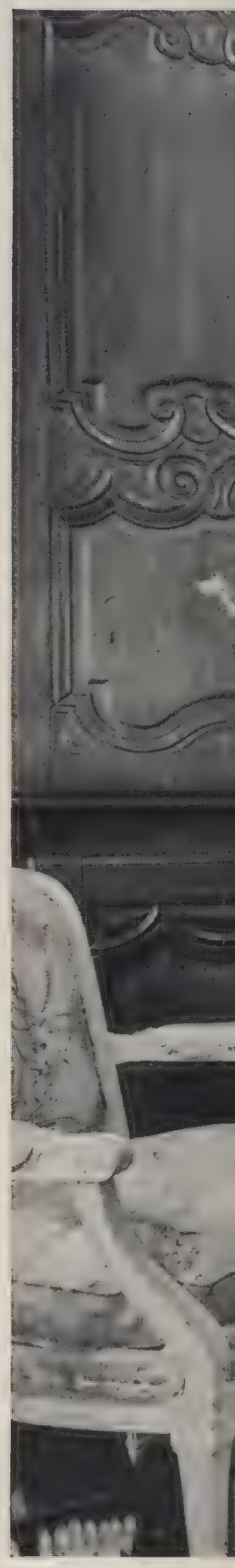


Two rooms walled in toile (opposite page): Here, the walls of a sitting room and its adjoining hallway are covered in mauve-and-white cotton toile, in an 18th-century *chinoiserie* design from a Pillement painting (shown also in detail, above)—seeming to extend both rooms by carrying the eye from one to the other. The same toile is used as upholstery for two Italian Louis XVI armchairs; as panels for an antique lacquer screen. Against the only wall not covered by the toile stands an 18th-century French Provincial oak cupboard. In both rooms, also: woodwork painted mauve; a carpet in deep grape-purple. Rooms designed by Arthur Weinstein for Angelo Torricini. Toile from Arthur Lee; to order through decorators.

Alcove walled in damask (below): Scheme for a sitting room that must double as a bedroom—put the bed in an alcove; or, rather, build the alcove around the bed. At each end of the bed, a plywood closet is built; the doors of these closets can be panelled or flush, painted or papered. The alcove thus formed is treated as a separate, luxurious little room, with walls and bedcovering in the same fabric—here, a delicious pale apricot-coloured cotton moiré damask (shown in detail, right). Light, folding plywood panels may be hinged to pull across the alcove like a screen when the room becomes a sitting room. Damask from Jofa; through decorators.







DANNY WANN





FABRICS IN THE BLOND PALETTE— SHOWN LIFE-SIZE

In close-up here are four of the intricate fabric weaves that give depth to the new blond palette. With walls painted off-white or wallpapered in beige, and with a pale needle-point carpet, the scheme might work like this: for a window wall, two blond fabrics that complement each other—one heavy and richly textured; the other, light as air. For chair covers, a fine blond damask. For a sofa, a small Moorish pattern printed on bleached linen, white on off-white. Or, as a curtain alternative, the same pattern printed on bleached haircloth. Everything, pale and interesting. *Above:* News woven in pale pebble shades of honeycombed linen and Egyptian cotton, crossed by furry bands of natural goat's-hair. The secret: a new weaving method that gives a variety of textures to a single fabric, with a firm, quite weighty body. Designed specifically for draperies, combined with curtains of the lighter weight fabric at right. "Olympia," by Jack Lenor Larsen. *Directly right:* To complete a window plan based on blond, curtains woven of goat's-hair, Egyptian cotton, and air. Honey-coloured, shot with metallic thread. "Jason": Jack Lenor Larsen. *Far right:* Oriental richness and a fine small pattern in beige, gold, and white damask with the new dimensional look threaded in. This, of Viscose, Lurex, and Bemberg. By Boris Kroll. *Below:* White on off-white—for light-filtering curtains, bleached haircloth with a small white imprint. It's the fabric tailors use for lining, and curtains of this would fall in stiff deep folds. Eaglesham Prints' "Devon." All fabrics, through decorators.

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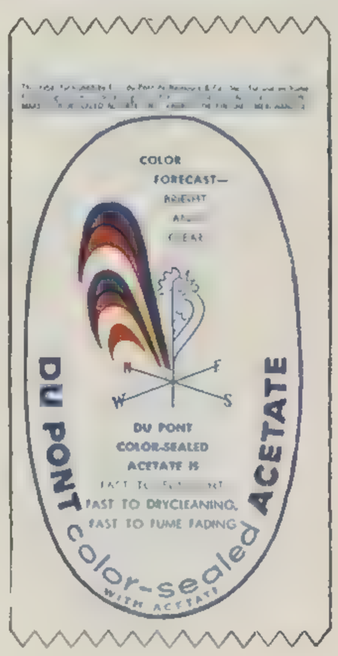
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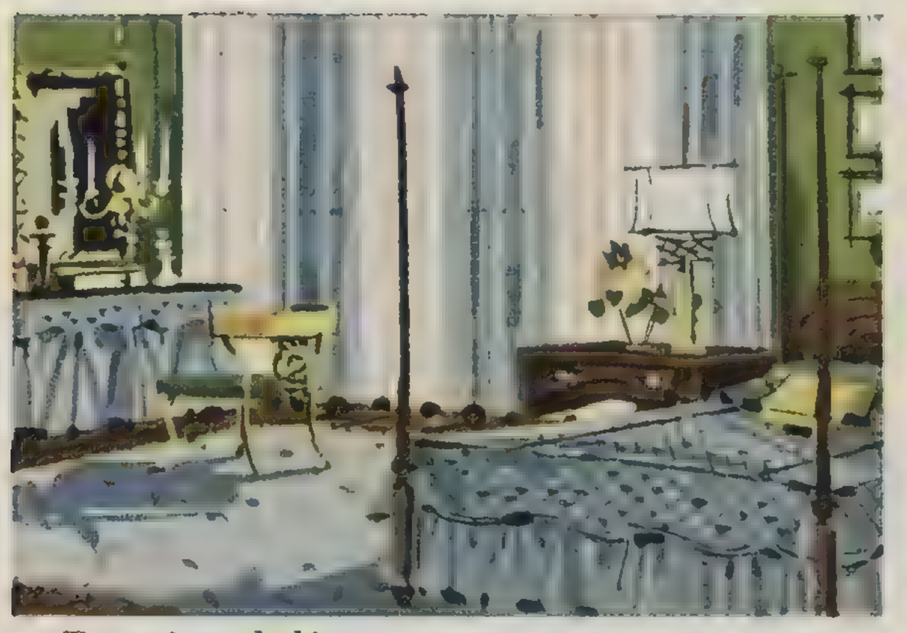
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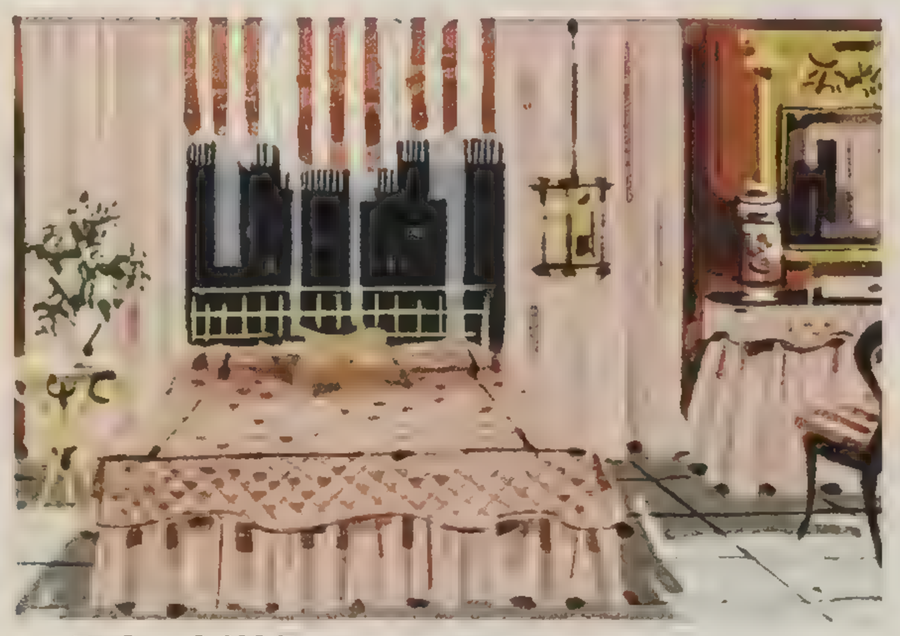
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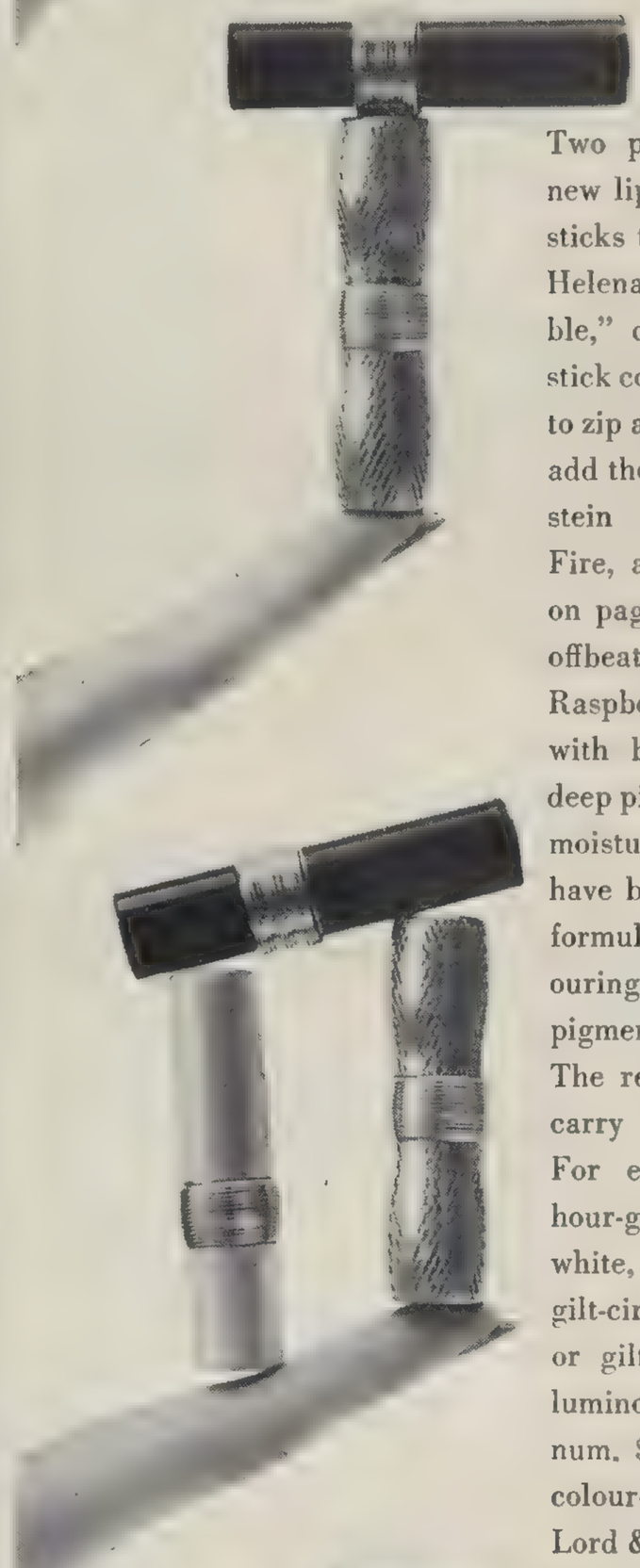
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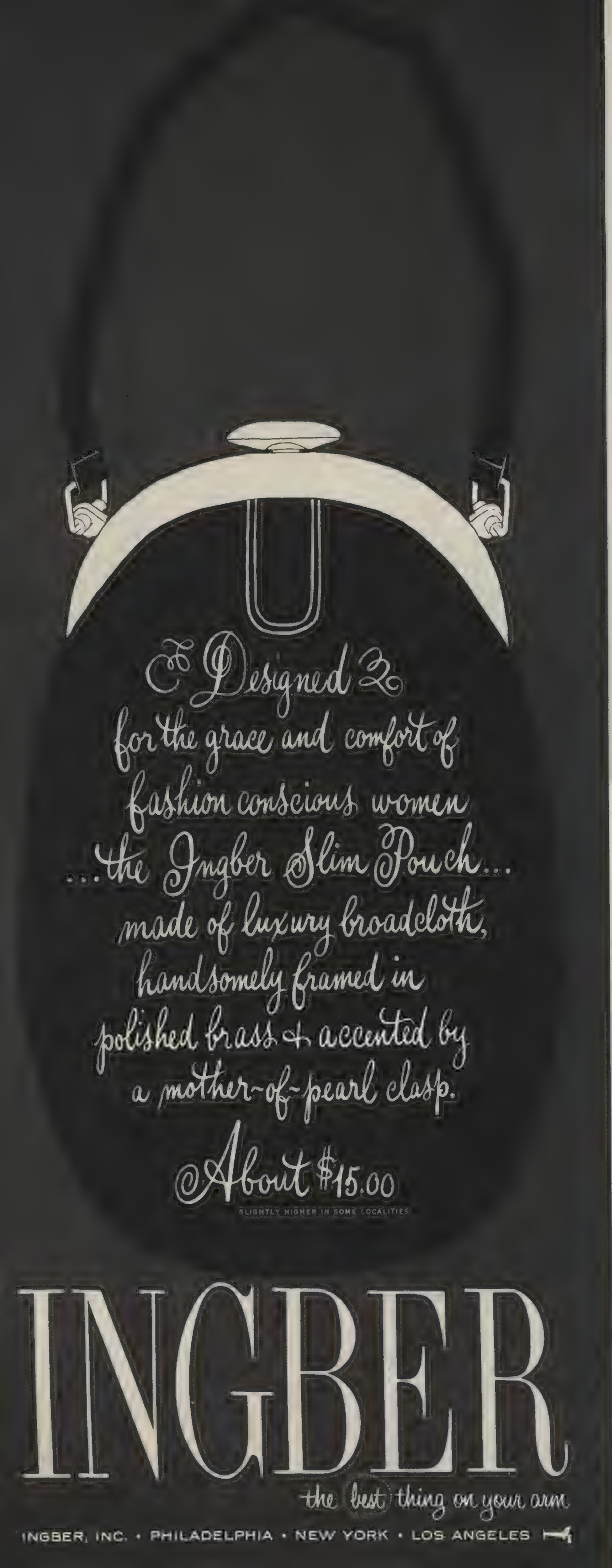
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TENSION

(Continued from page 169)

I think it is safe to say that all goals which have passive rewards as the *sine qua non* are probably dangerous goals. Dreams of total wealth, prestige, or fame have as their unspoken motive perfect tranquillity, life without tensions or conflict.

In the individual, such dreams create a rejection of the essential ingredient of happiness, the mobilization of tension and the satisfaction that results from creative solutions to problems that arise. This rejection of normal tension occurs in both sexes. It is a very common story among women. Far too many wives wait restlessly for their children first to go to school and then to marry. At each stage in the children's development, these women believe that life will become more bearable, freer, without tension. When the children do finally leave, however, these women often find themselves with another problem. And this situation—what to do with their husbands, themselves, and all the time they now have on their hands—they often meet as uncreatively as they met the others. Too often a woman of this kind discovers in retrospect that the happiest years of her life are behind her, that she did not appreciate them when she should have, because passive daydreams deprived her of enjoying the ordinary tensions and conflicts which she should have met with pleasure.

Causes and Cures of Pathological Tension

With a normal perspective, one can learn not merely to accept normal tension but to enjoy it. Pathological tension, however, must be dealt with in a different manner entirely.

The pathologically tense person has, as one of the marks of his condition, an inability to acquire any perspective on life. Technically speaking, his disability stems from within himself; because of childhood experiences and conditionings, he has become unconsciously attached to totally passive goals, and he can not alter or correct this by mere thought. The achievement of his passive goals is to him a life or death matter. It is as if his unconscious were saying, "If you don't bring about your dream you will perish." That is why he does not merely mobilize normal tension (with its normal follow-up, relaxation), but over-mobilizes to face every trifling, commonplace problem of life whether it arises in work, in love, or in play.

Since he can not deal with the core of his problem alone, it is wise for him to seek aid of a psychiatric nature. With the help of a skillful therapist he may be able to drop his morbid goals and substitute a healthful zest and pleasure in the problems of everyday existence.

Sigmund Freud pointed out that life is an ordeal; yet people conveniently forget that this is so and prefer to think that it should be an Eden without tension, and that they are grossly put upon if they can not make it so.

For most people, there is a very simple experiment for determining the nature and seriousness of tension: The next time you feel resentful about the conflicts and tensions you experience, allow yourself to conjure up a daydream of what life would be like without the sources of tension about which you complain. Imagine a life without your work, or your children, or your spouse. How much meaning would your life have without any one of these, or without all of them? Stay with that daydream for a time. If the prospect seems quite desirable, it may be that you are indeed suffering from pathological tension and need help. If you can see that your life would be indeed bleak without these sources of tension, then you can assume that you have only ordinary, normal tension.

EDITOR'S NOTE: Dr. Marie Nyswander, a Fellow of the American Psychiatric Association, has been practising psychiatry for the past ten years. A vivid, humourous woman who has written one book, numerous papers and magazine articles, Dr. Nyswander readily admits to one insupportable tension in her life, that of trying to decipher her editors' and proofreaders' corrections, which she calls "editing hieroglyphics." This is her second article for Vogue; the first, "The Pill and You," was published in the June 1957 issue.

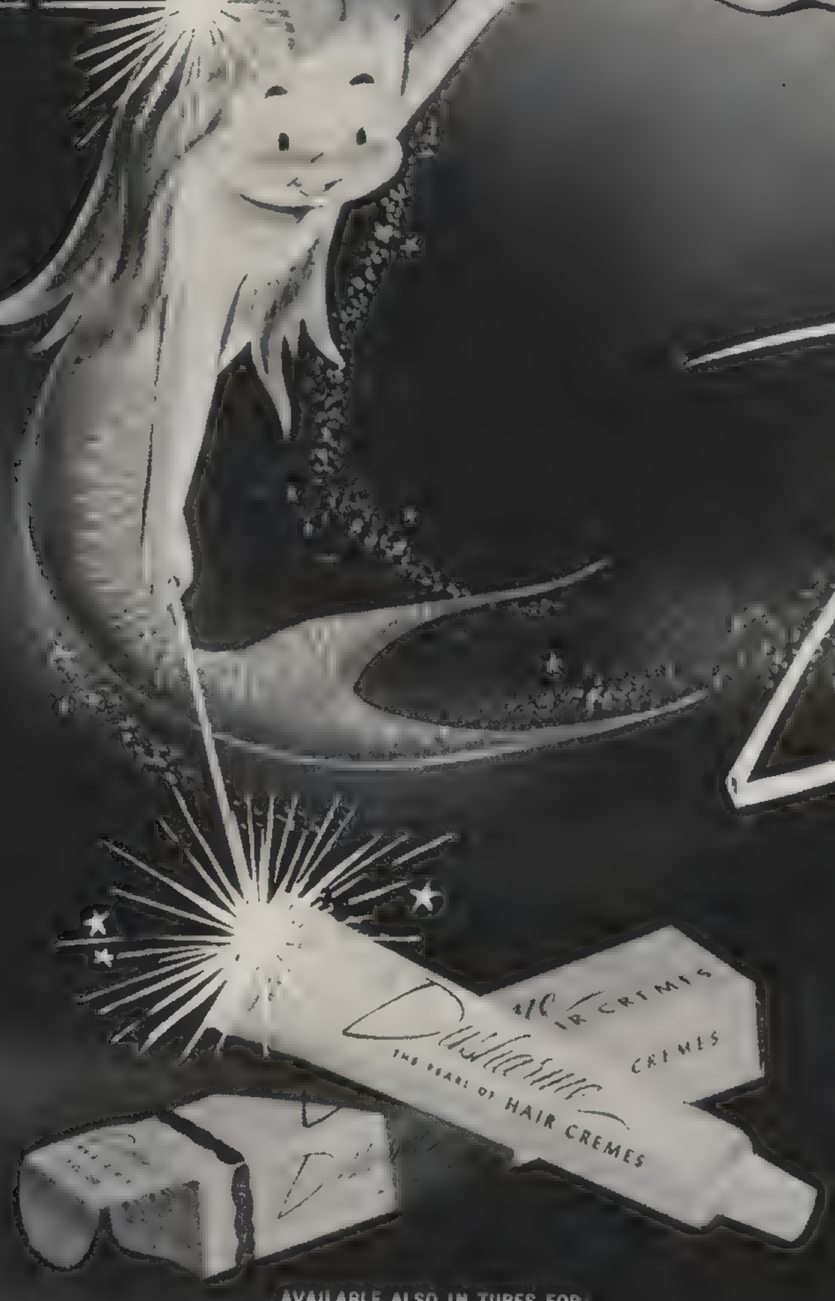
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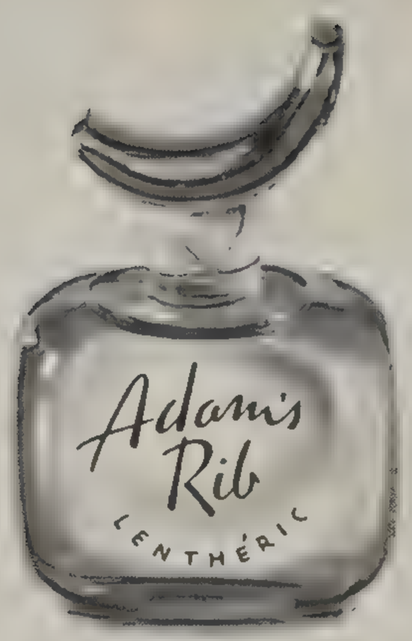
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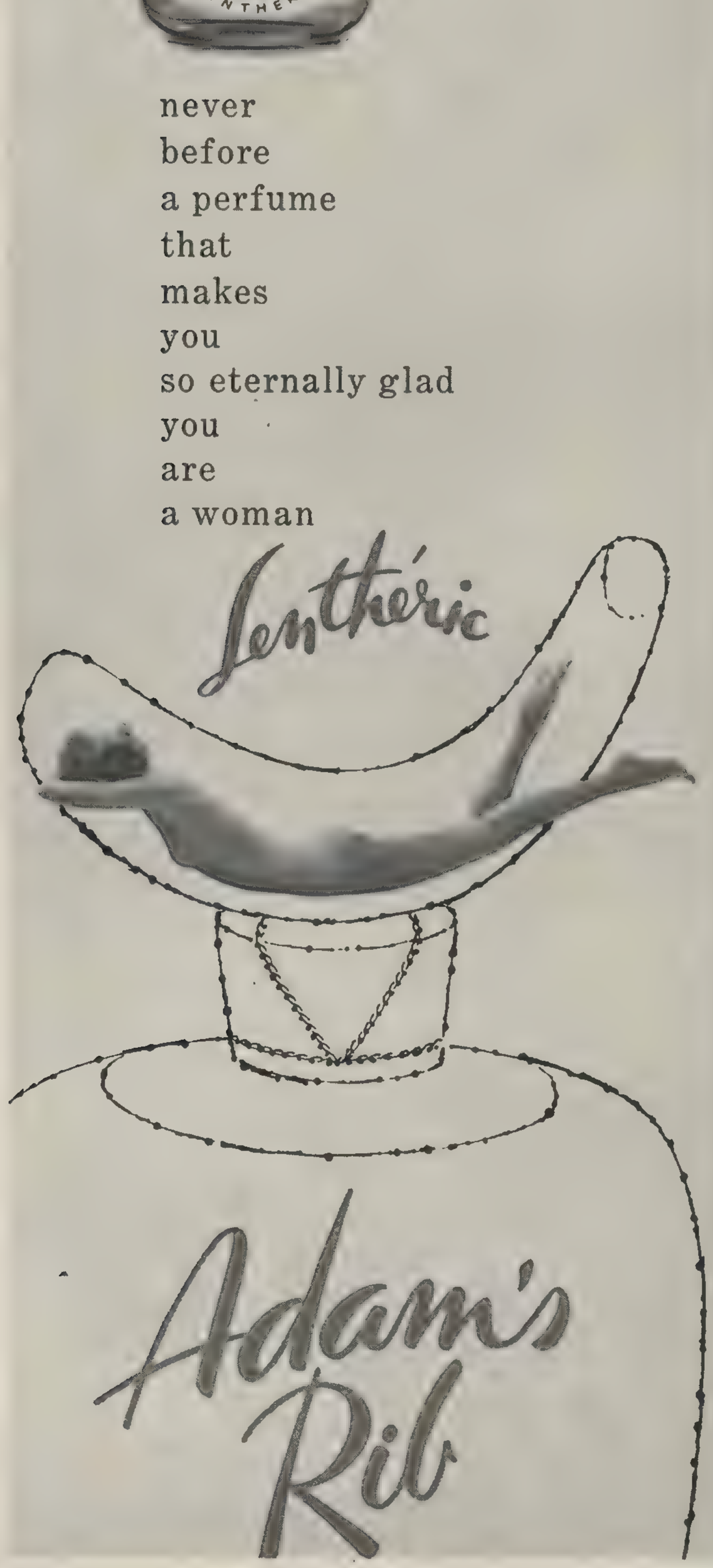


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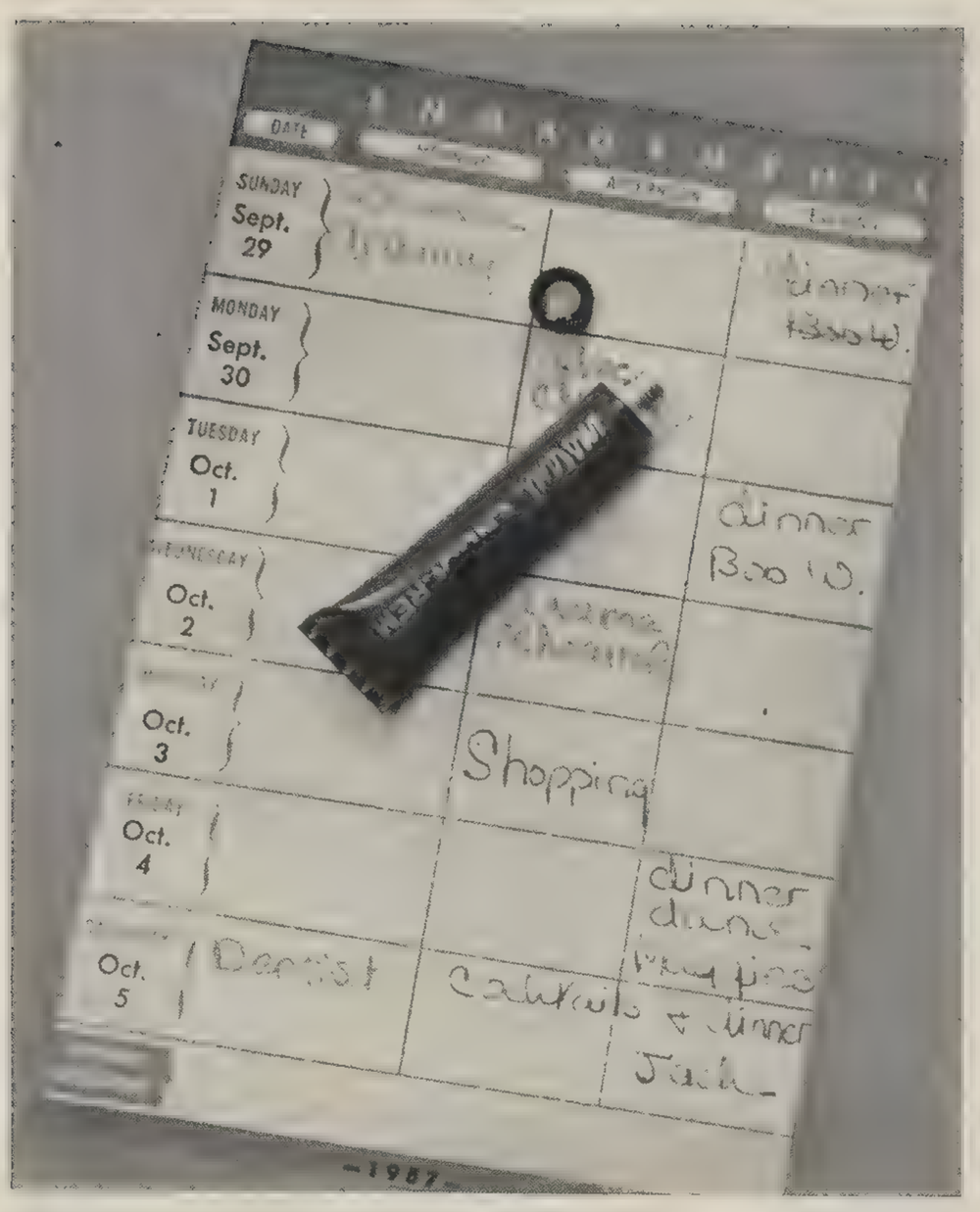
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The printed blouse, *continued*

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by Joe Davidson. De Pinna; Julius Garfinckel.
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GUY MORRISON

OCTOBER 1, 1957

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A season on the Amalfi coast

BY CLAIRE NICOLAS

Ulysses came upon these tall coasts, rising like a mirage out of the Mediterranean. The Crusaders sailed their ships into its harbours, seeing the magic and loveliness of these lands enfolding them. Positano, Amalfi, Atrani, Minori, Vietri sul Mare. . . . The road feverishly twists, climbs, and falls, binding this most compelling of coasts together on this impossible-looking drive.

Homer knew its stony beaches, the monstrous cliffs, the emerald grottoes. There are remains of ancient Roman villas; later the Saracens invaded and settled here, bringing Moorish cupolas, *cortiles* and pillars, vaulted ceilings, bright ceramic floors, strange wild songs. Frederick Barbarossa besieged and colonized it. The Crusaders, stopping here on their way to Palestine, brought riches and trade to the local merchants who built palaces and cathedrals and filled them with treasures. Some of the towns, Ravello, Scala, developed a great dyeing industry. The merchants owned whole quarters in Naples, with warehouses and palaces. They owned land in Constantinople and were accorded privileges in the East by the Crusaders. Amalfi and Pisa were then the great rivals, queen harbours of the Mediterranean. Although the prosperity of these great families is legendary, nothing remains of it but ruins and tombs.

We lived in Ravello. One thousand feet above the sea, it is perched on a promontory overlooking half the coast, and across the "Valley of the Dragon" lies Scala, facing it. Ravello's villa Cimbrone and villa Rufolo have been bought by English families. It is said that Wagner wrote part of *Parsifal* here; E. M. Forster, his short story, "The Story of a Panic." A few years ago a movie company moved in to film *Beat the Devil*, and the inhabitants still use dubious American expressions taught them by Humphrey Bogart and Peter Lorre.

From the terrace of our little pink farmhouse, we watched our whole expansive panorama from dawn till night. All morning the sea lay in a white glare; the black, rocky coast framing it; the sun hissing on the bare mountain tops, flattening out the steep valleys, the cascading villages with ornate bell towers, till it all seemed like a cardboard setup, brittle, bright, enclosing.

Then, at lunch, it began to ripen. The sun got mellower and sleepier, the villages seemed to brood, the vineyards to buzz audibly with insect life, and slowly the shadows started creeping into the hollows and the ridges, flowing down the slopes like cool water while the peaks glittered till the very last. After the long silence of the siesta hour, the afternoon grew into a whirlpool of sounds: restless church bells, slamming doors, ticking clocks, and clucking chickens, the hysterical bellowing of the bus on the coast road, and the desperate cry of a donkey somewhere. In the chestnut forests on the mountain opposite, someone would repeat the same chanted phrase, over and over again. Then, when the sun was quite gone and the sky strangely luminous and golden, the white moon would rise behind the ragged cliffs, solemn and theatrical. The final miracle always happened in the darkness, when way below us the sea suddenly lit up with a brilliant pattern of stars as the fishing boats took up their long vigil, each one with its own bright light to attract the fish to the surface.

In the morning we swam. Lying on our backs in the transparent green water, we looked up at the overhanging cliffs, terrifying as sea monsters, surmounted by ruins, alternating with the endless ribbing of the vine terraces, like green ladders of corduroy. In the grottoes the fishermen kept their boats, lobster baskets, and drying nets; and little pleasure boats with white awnings went

promenading under the rocks that formed natural bridges.

We ate ices and watched the parade, the frivolous, voluptuous vanity of Italian vacationers, but more often we went for endless walks, climbing through the villages washed in powdery white, pinks, lemon yellows, sprouting out of the rock, so steep that one has the impression of mounting the stairs of a very unprivate skyscraper. Beyond the villages, each terrace with its leaf roof from which hang golden lemons as large as grapefruits, is like a sun-splashed room. Figs and olives grow here in abundance, and the grapes from which the delicious Ravello *rosé* is made. Still higher up, where the peaks look barren and wild goats and sheep graze, men chop down the trees, women gather man-size sheaves of greens for their cows, carrying them down on the nape of the neck. We met them on the paths and stairs everywhere with their springy, steady walk like a dance, their expression of intense concentration, or their faces often entirely hidden by the enormous load of green leaves. Their bare feet seemed almost round, their legs short and strong, their features Oriental.

I spent a great deal of time fighting with the natives. Exasperating and irresistibly charming, they promised and flattered, cheated and lied, and the next moment would act with such grandiose generosity that I was utterly shamed. To obtain a piece of ice or a load of coal took first a great deal of arguing, for "*Ci piace raggionare*," "We like to reason," they said. Then our handsome, lordly, lazy, shrewd landlord would give an order and one of the village slaves, unpaid, one-eyed, always running and always happy, would carry whatever we wanted down to us on his head. He carried everyone's luggage, all the barrels of wine, all the furniture, running on his round feet, his pants full of holes, feeding on fallen fruit and crusts of bread, smiling toothlessly.

The fishmonger was a friend. He had a blond moustache, melting eyes, and whenever it pleased his fancy might bring me some fish, at an exorbitant price. When I complained of this he smiled shamelessly and said, "You are cleverer than I thought." He offered to take the entire family for an expedition in his boat. Though he wasted two long days with us on the water he would not be paid for his boat and told us lovely lies about his careless bachelor's existence, though everyone knew that he had five children.

We had another friend, a very poor peasant boy, the oldest of twelve children. His were the highest lands of Ravello, and he was proud of them and sought us out to take us there, show us *his* view, and taste *his* wine. He was a romantic, lonely boy, and the village girls laughed at him and thought him strange. Though he loved his mountain, his dream was the usual one: to go to America and make a fortune.

We went to the *fiestas*. I wonder if anywhere else in the world such abundance and lavishness can be found as on these Amalfi coast saints' days. Week after week, all summer long, the mountain shakes with exploding rockets and music. One grows to love the humble, painted saints with dollar bills pinned to their dresses; who, once a year, are being entertained like this, treated to a new costume, a long walk, profane and sacred music, extravagant fireworks. During Mass, the village band on the square and the choir of monks inside the church alternated, as if answering each other, with brassy marches and sung Glorias. On the feast of Saint Claire, the saint's statue was taken to visit that of Saint Francis in a neighbouring chapel. Half an hour each year the two plaster friends face each other with their silent smiles; then she is taken back to her own chapel, followed by the band and the barefooted people, rockets exploding as she passes. We celebrated Saint Pantaleone, Ravello's martyr, whose blood liquefies each summer, and Mary Magdalene and the Virgin of Positano whose picture was once carried away by the Saracens. After a bloody sea battle between Christians and infidels, faithfully re-enacted before our eyes, we watched the miraculous picture fly through the air, above the flaming, smoking town, back to its own church.

(Continued on page 220)

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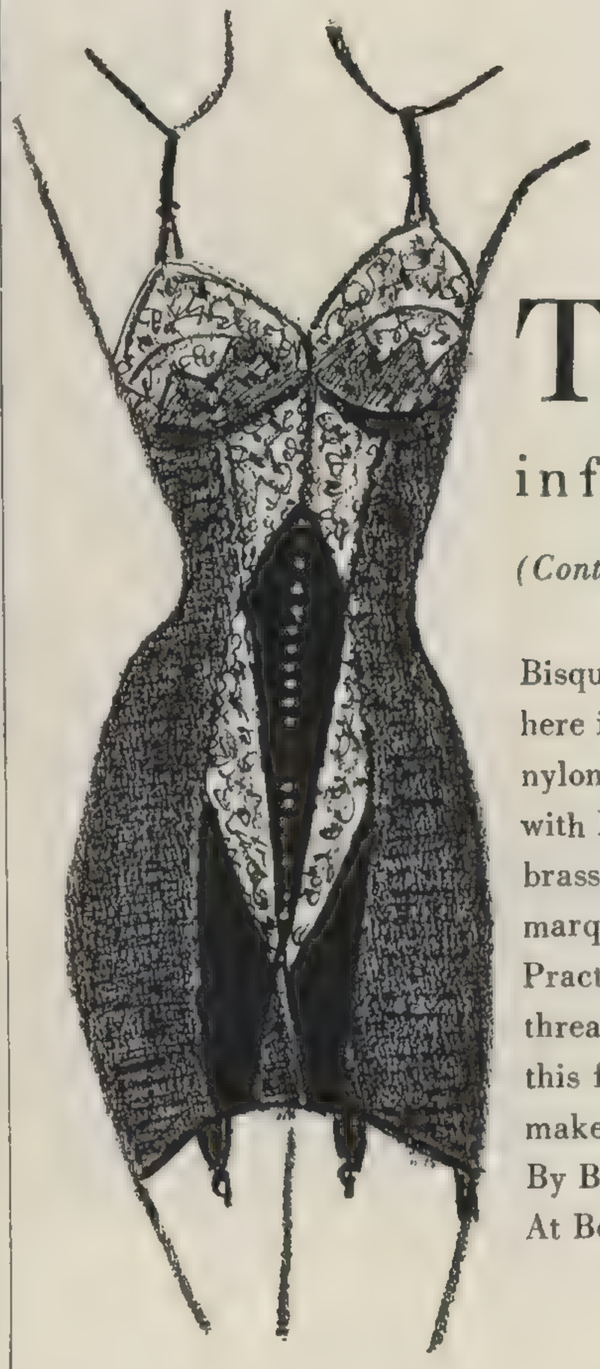


A SEASON ON THE AMALFI COAST

(Continued from page 219)

Our children, dressed in white, wandered like fragile flowers among the grotesquely gesticulating beggars, the crowds of mountain people and fishermen, through the illuminated towns smelling of nougat, pig's knuckle, fried fish. In a piazza, on a grand bandstand, visiting orchestras played snatches of Puccini and Verdi. Every balcony became a box at the opera. Tiny babies stayed up all night, passed from arm to arm. And as a whole year's savings exploded in the air and the sun-grooved faces proudly watched our reaction, our children exclaimed over and over again: "But how beautiful, how come it's so beautiful?"

At first this coast is, of course, a tourist's dream, a setting for a thousand and one nights, the epitome of romanticism. After a time, and the rôles seem to reverse. Instead of an easy enjoyment, the American tourist seems to be worked upon by his surroundings, submitted to a disturbing black magic. Somehow one's moral structure seems to be slowly crumbling away. One wants to flee and yet one is gripped. There is no more measure to time, and yet the days are restless. Stronger than anywhere in Italy, we felt here the aged, worn soul of this country. Every inch of earth, every rock of mountain side has been terraced, planted, scratched, and made to bear to the very limits of its capacity, and yet it is wild and primitive and pagan. Strangely heathen and savage, the men here are yet so terribly human. How desperately they cling to this impossible rock. And as one penetrates the layers and layers of civilization that have superimposed themselves on them, one meets Proserpine or Pan, or the mysterious gods of the Etruscans. It is a disturbing discovery for Americans, who are so disconnected and yet stem from this same civilization.



The bisque influence on black

(Continued from page 195)

Bisque with black, here in an all-in-one of nylon power net; satin with Lastex. Dacron lace brassière, an arrow of bisque marquisette down the front. Practical black embroidery threading the surface of this front panel stops stretch, makes for sterner flattening. By Bien Jolie, $27.50. At Best's; J. W. Robinson.



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PARIS COOKING

(Continued from page 201)

going to market, Madame and her eldest daughter were either wearing themselves out with long vigils in church or knitting for the poor. We felt stifled by the atmosphere of doom which seemed always imminent in the household, and spent more and more time in our rooms mugging up for our exams and thinking of every possible excuse for not coming in to meals. Besides, we were just beginning to investigate the possibilities of Paris dressmakers. We had so many, and such urgent, fish to fry. So it was only later, after I had come home to England, that I realized in what way the Robertots had fulfilled their task of instilling French culture into at least one of their British charges. Forgotten were the Sorbonne professors and the yards of Racine learnt by heart, the ground plans of cathedrals I had never seen, and the saga of Napoleon's last days on St. Helena. What had stuck, apart from a great respect for the intricacies of the French language and, in spite of the awful family life, a lasting love for France, was the taste for a kind of food ideally different from anything I had known before. Ever since, I have been trying to catch up with those lost days when perhaps I should have been more profitably employed watching Léontine in her kitchen rather than trudging conscientiously round every museum and every church in Paris.

I do not think that the Robertots spent, as the French are always said to do, a disproportionate amount of their income on food. What with the bargains from Les Halles, the wine arriving in casks from Bordeaux, and cream and butter from their Norman property, their food was lovely without being rich or grand. Above all, as I see it now, it was consistent, all of a piece, and this, of course, was due to Madame's careful buying. There was none of that jerky feeling you get when the marketing is erratic or careless. So what emerges from those days is not the memory of elaborate sauces or sensational puddings, but rather of beautifully prepared vegetables like *beignets de salsifis*, purées of sorrel, and *pommes mousseline*. Many egg dishes, and soups delicately coloured like summer dresses, coral, ivory, or pale green, a salad of rice and tomatoes, another of cold beef, and especially, Léontine's chocolate and apricot soufflés. On soufflé days, Denise would suddenly find she was in a fearful hurry to get back to work. This meant that the soufflé was handed to her first. She not only saw to it that she got it before it had had a chance to sink, but if there was enough for a second helping, she had first go at that, too.

POTAGE CRÈME DE TOMATES ET POMMES DE TERRE

This is a soup that I have reconstructed from memory. It may not be identical with Léontine's, but it is the *kind* of soup she used to produce, in which you could taste butter and cream and each vegetable, so that it would be a pity to add anything to it.

The white part of two leeks (or, when they are unobtainable, one medium-sized onion), ½ lb. tomatoes, ¾ lb. potatoes, 1½ oz. butter, a little cream, chervil or parsley, salt and sugar, water.

Melt the butter in a heavy saucepan; before it has bubbled put in the finely sliced leeks or onion; let them just soften in the butter. Half the success of the soup depends upon this first operation. If the butter should burn, or the leeks or onion brown, then the flavour will be spoilt.

Add the roughly chopped tomatoes, again let them cook until they start to give out their juice. Add the peeled and diced potatoes, a seasoning of salt and 2 lumps of sugar. Cover with 1¼ pints of water. After the soup comes to a boil, let it simmer steadily, but not too fast, for 25 minutes. Put it through the food mill. This may have to be done twice to get it quite smooth, but it is not successful done in the liquidizer. Return the purée to the rinsed-out saucepan. When it is hot, add about 4 oz. of cream. In warm weather it is advisable to bring this to a boil first, for if it is not quite fresh, it is liable to curdle when it makes contact with the acid of the tomatoes. Immediately before serving, stir in a little chervil or finely chopped parsley. Enough for four good helpings.

If your soup is too thin, just let the purée simmer again, before adding the cream, until it has dried out a little. If it is too thick, it is easy to thin it with a little milk or water.

SALADE DE RIZ AUX TOMATES

Since my Paris days I have read that this dish, or one very

closely resembling it, is a specialty of Poitou; why this should be so I don't know, but certainly it is not a salad often met with in France, except in the south where it is likely to contain shell fish or olives and sweet peppers as well as tomatoes. Whatever the origin, it still seems to me a first-class salad. Its success lies in the cooking of the rice to the right degree, and in the seasoning which must be done while it is hot.

For four people cook 8 to 10 oz. of good quality rice (round or long-grained) in plenty of boiling salted water. Add a piece of lemon, which helps to keep the rice snow-white. The rice should not be very soft, rather it should have a bite to it. Drain in a colander, transfer to a bowl, and immediately mix with it any extra salt needed, a generous grating of nutmeg, 3 tablespoons of olive oil, 2 teaspoons of tarragon vinegar.

The tomatoes should be prepared beforehand. Four or five large, ripe, red ones should be skinned (dip them in boiling water), sliced into rounds, and left on a plate sprinkled with salt and pepper. Place them on top of the rice when it has cooled. Over them sprinkle some very finely chopped chives or tarragon or, when neither of these is available, parsley. When green peppers were in season, thin, uncooked rounds of them used to appear in the salad which goes beautifully with cold veal or chicken or with hard-boiled eggs for an improvised meal, but we always had it by itself, instead of a vegetable course.

FROMAGE DE FONTAINEBLEAU

Fontainebleau has less affinity with cheese than with *crème Chantilly*, which is simply whipped fresh cream with the addition of a little sugar and possibly gum arabic to enable it to keep its shape, while *Fontainebleau* is slightly and naturally sour cream, also whipped with a little sugar and fresh milk. It has become a well-known commercial product, sold in French dairies and restaurants. It is prepared in large quantities by special machinery which ensures a greater degree of aeration than can be achieved in the ordinary household. Prepared at home, it is half the cost and tastes rather better. We used to have it served in Paris in one large bowl from which we all helped ourselves to pretty big quantities.

For four people the ingredients are ½ pint of heavy cream, 2 oz. of very fresh milk, a dessertspoon of granulated sugar or vanilla sugar if available.

Pour the fresh cream into a bowl, cover it, leave it in a cool place, but not the refrigerator, for 3 or 4 days according to the weather. If it is insufficiently soured, it will be insipid, but, on the other hand, it must not have a noticeably cheesy taste. The day it is to be eaten, buy the fresh milk. Sprinkle the sugar over the cream, and start to whip it with a loop whisk or a fork. As it gets stiffer add the milk, a little at a time. Don't whip it too stiff, or it will lose its lightness and turn to a buttery mass. Simply pile it up in a bowl, and you find that it keeps its shape.

Serve it by itself, with granulated sugar separately. In season, we used to have fresh raspberries, or raspberries and red currants mixed, or wood strawberries with our *Fontainebleau*.

SOUFFLÉ AUX ABRICOTS

Dried apricots are used for this soufflé, which is made with no basic soufflé mixture and with a large proportion of egg whites. A flour and milk mixture falsifies the taste of the apricots, and as the prepared apricot purée is very thick it takes the extra whites to aerate it.

Put ½ lb. of the best dried apricots to soak in enough water to cover them. Two hours is enough, but if more convenient, they can be left overnight. Cook them covered up in a very slow oven for about an hour, until they are soft enough to put through a food mill. The improvement in the flavour of the apricots when they are oven cooked rather than stewed is quite noticeable. Drain off all the liquid before sieving them, as it will not be required. Into the warm purée stir 2 tablespoons of granulated sugar, the well-beaten yolks of 2 eggs, 2 tablespoons of thick cream. When the mixture is cold, beat the whites of 5 eggs until they stand in peaks. Fold them into the apricot mixture very thoroughly but as lightly and quickly as possible. Turn into a buttered pint-and-a-quarter-size soufflé dish, which should be put on a baking sheet in the centre of a pre-heated oven at 350-360° F. Twenty-five minutes is approximately the right cooking time but, as everybody who has ever cooked a soufflé will know, it is scarcely possible to give exact timing to the minute. You can, if you like, serve fresh cream with this soufflé, which although not a large one should be enough for four.

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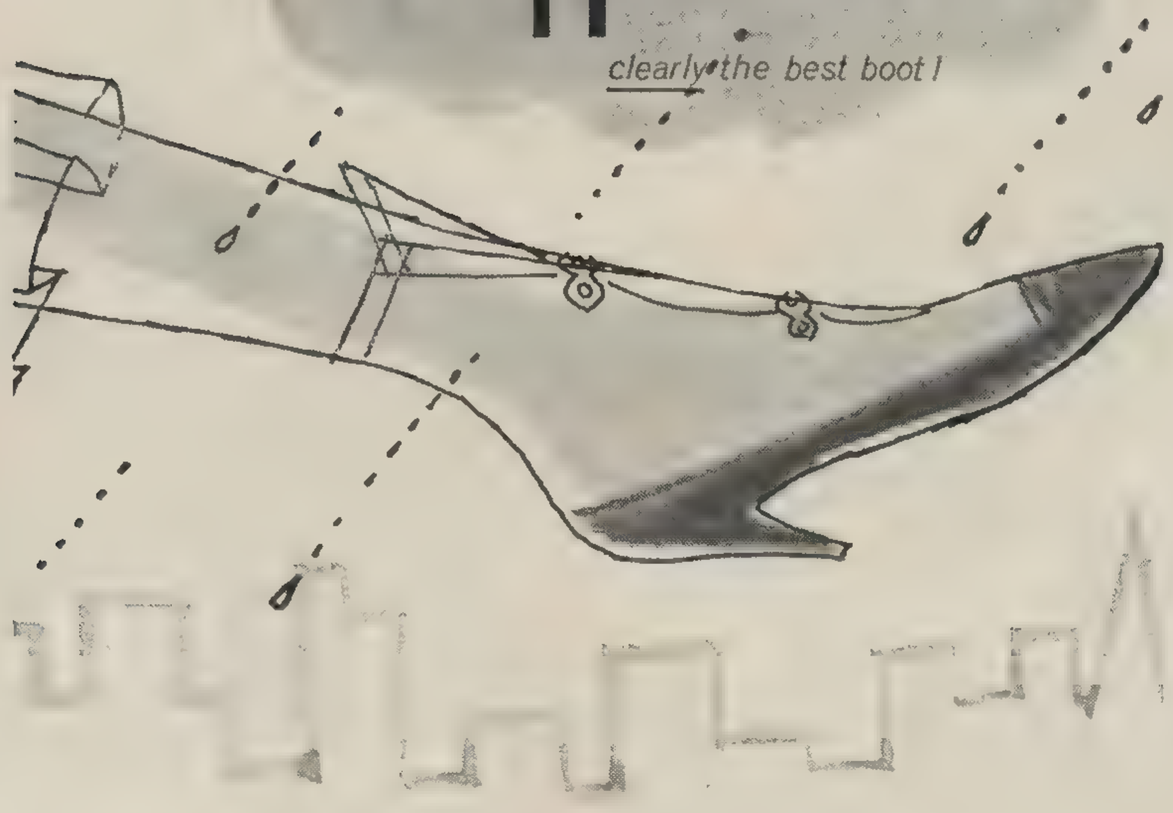
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Guerlain news: dusting powder in their four famous fragrances that has amazing affinity for skin. $7.50 at Bonwit Teller.*

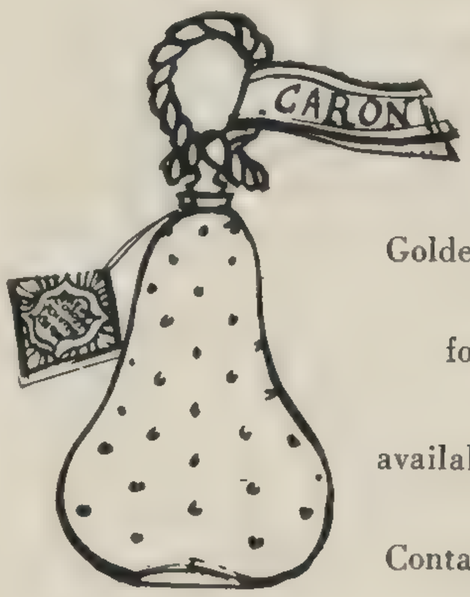


Tiz Magic, a new hair setting lotion that foils snarls, makes hair tractable and sets last longer. For professional use, in salons.

Pyramid Stone (below, left) softens skin on hands and feet, rubs away calluses, nicotine stains. $1.25 at drug, cosmetic counters.

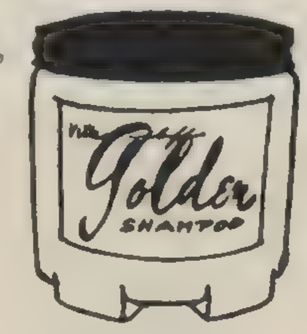


New fragrance from Caron: Eau de Cologne Poivrée—spicy, faintly Oriental. Added oils leave skin soft.

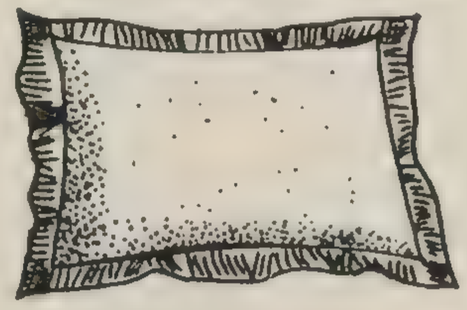


$15.75* for 5¾ oz., at Saks Fifth Avenue.

Golden Vita-Fluff Shampoo, formerly for salons, now available for use at home. Contains proteins, lanolin; gives body to hair. $1.50 for 3-oz. jar, at salons.

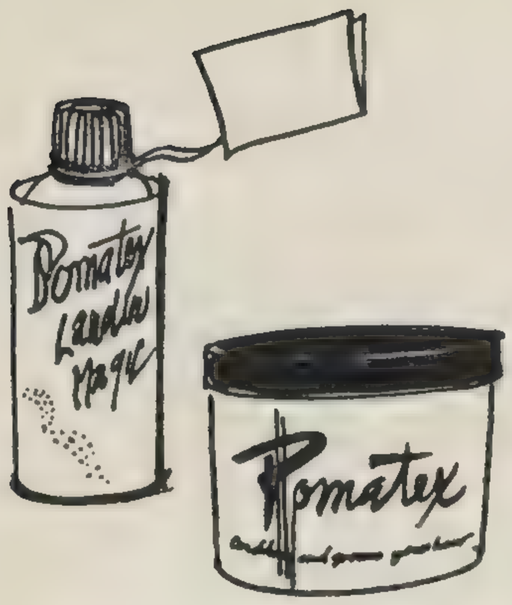


Soap Massage Sponge that floats; soap in a sponge pillow that massages as it scrubs. By Wrisley, in three fragrances:



Sandalwood, Rose Geranium, and Blue Bouquet. Bath size, $1. Altman's.

DRAWINGS BY RAY PORTER



Two hair helps by Pomatex—

Lanolin Magic,

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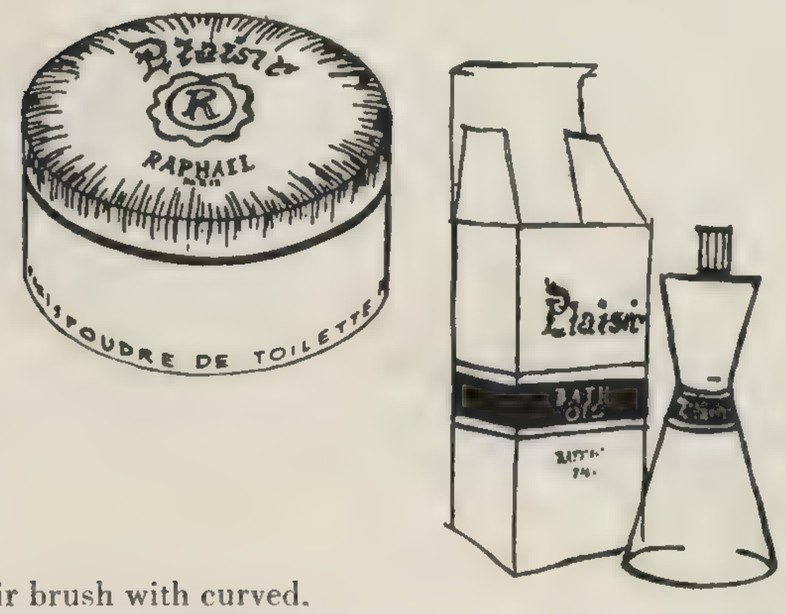
1¾-oz. tube, $1*. Bloomingdale's.

By Raphael, new bath powder and bath oil,

perfumed with Plaisir. Powder, $5.50*;

bath oil, $3.50* for 1 ounce.

Both at Lord & Taylor.



Hair brush with curved.

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This, to shape a coiffure, invigorate hair.



By Lactona, about $1.50,

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See the I. Doctor advertisement on page 87.

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***the lift action of Wonder-Bra has earned a construction patent from the U.S. Government**



Dacron stretch series. Available in bandeaux, three-quarter and long-line in A, B, C and D cup. White, pink, black.

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THE TUNNEL

(*Continued from page 187*)

terrified—"

"Oh, if she's not afraid of war, we're absolutely done for, I agree."

"Though we weren't done for last time there was a war."

"No, but this time—"

And then we're back at the hopeless dilemma of the modern world, and the impossibility of enjoying life, especially for the young, like us. But both of us know perfectly well that life is not merely enjoyable, it is moments of such bliss that—

But it is impossible to describe that bliss; that compound of devotion and gratitude, and amusement (because you want to laugh at yourself for being in such an exalted state) and the sense that all this is understood, is shared, that you aren't alone (of course nothing is really understood, but at this level you get away from words, you enter on the intimate, the real, the divine), that you are, in short, blissful—and not only blissful but happy.

For that is there too, happiness; a quite different thing from bliss, a kind of—what would you say—if bliss is slightly drunk, champagne drunk, happiness is just the opposite, it's a feather bed, a vast tranquillity, enormous contentment, entire confidence. Small babies have it when they sit on their mother's laps, you can see it in their eyes, but they don't know it, they don't know anything and you know too much; yet you can recognize happiness at once, you feel it and greet it. And such moments are not so rare either; they may crop up once, even twice a week; they can be got at even by art, when both parties are gifted with some talent for the thing, when they can laugh, for instance, at the same bad joke.

"So, in fact, you don't think life is worth living," Alice says. And her voice is an accusation. What she means is, "You don't love me."

And the correct answer, of course, is to agree, to be, if possible, a little more pessimistic, a little more grand in despair. But for a moment you hesitate, you rebel, you ask yourself if it's really necessary for you to make this answer. Have you not control of your tongue, and your imagination? You resolve to break out of this tunnel down which you are being conducted by invisible forces, and you open your mouth to say, "What awful nonsense you're talking," but what you hear yourself say, quite lost in despairing astonishment at your own words, is, "Logically speaking, and if one isn't afraid to face the facts, I don't see why any sensible person doesn't cut his throat pronto."

Ten minutes later you are in the street; you are full of misery and rage. That good-night kiss, cold as bacon, how did she dare? What hypocrisy, what spite; and you say to yourself, "This is the end, I'll never see her again, what an escape. She is a block, a lump, an automatic machine; no, she is worse, she knew that I was longing to be nice to her, but she wouldn't allow it. She was determined to spite me because I caught her with a shiny nose; what pettiness. What a small, mean creeping creature, what a scorpion, a bug, a vampire!"

You wake up next morning with a stomach ache, cramp in the right leg, black spots in front of the eyes, and feeling as if you had been but half resuscitated from a deep and muddy grave. Your mouth tastes of dirt. You are full of despair and self-satisfaction; at least you've escaped from ruining your life. How crazy you were to think you ever liked that girl, that pug-nosed, green-eyed, pigeon-toed, tittuping lop-lolly, that butterfingered, small town, high school throw-out. Her mouth is bigger than her mind is small. Oh, how she drops things, cups, pens, earrings, saucepans, hairpins, and handkerchiefs. Oh, how she leaves her gloves in churches and her handbag in the ladies'. How she lets the kettle boil over and cries, "What a fool I am," and then does it all over again. Oh, how she gazes at you with intense interest while you tell her a new story from the office and interrupts in the middle with the question, "Did you remember to get your shoes mended?" How she apologizes for each new cold and won't take anything to stop her colds, and don't care either. Oh, how she says, "You know what I mean," when she hasn't the faintest idea what she means and is too lazy to find out.

You sit down at once to write, to make your getaway. "Are we absolutely sure we're really suited to each other?" That's the tone; you'll post it on your way to the office.

You'll be late for the office but you don't care; if they sack you, you can always go to Australia, get right away from Alice—twelve thousand miles is not too much. A note in the letter box. Alice's writing—to break it off? So she saw it coming. Just like last time. And just like her to rush in first. No date, as usual, and no beginning—she won't even write, "Dear Dick." But what's this—"I can't go to bed without writing, I feel so wretched. I can't even honestly say I had a headache or the blight. It was a kind of a horrible thing that got hold of me; I can't describe it—it was a sort of devilish thing—and you were such an angel. My darling, I don't suppose you will ever want to speak to me again. I couldn't blame you, and I've no excuse. But if it is for the last time I do want to tell you what a great and exciting thing it has been to know that you have sometimes wanted to be with me—the greatest thing in my life."

And you don't go any further, you don't wait even to look at the second page. What do the words matter? The point is that if you are to see Alice before she goes to her office, you must fly. You'll be scandalously late at your own office but you don't care a damn, you don't care if they do sack you, though you can't go to Australia, though you can't get another job anywhere. You must make Alice understand that nothing, nothing, nothing, was her fault, that you were deliberately torturing her.

Look at that old colonel, or perhaps a banker. Certainly an important person, old and important, poor old chap, old, important, and ridiculous. He's absolutely furious with you for running your eye into his umbrella. What a liberty! And it *was* a liberty—you didn't even notice him. You wish you could stop and explain, for instance, that you're blind on that side, or that your foot slipped. It wouldn't be any good telling him the truth and why you have to be in Kensington by half past eight. He'd be still more furious. He'd think you were laughing at him. Nobody, nobody, could understand what's happened to you. You don't understand it yourself—it never happened to you before; no, never before have you even begun to understand what Alice is to you—the miracle of her goodness, of that true soul which forgives everything because it only knows how to love. My darling, at last I can make you understand what I feel—what I mean when I say that at last I am really and truly in—but how flat that would be—how stupid, how absolutely nothing.

FABRIC ON THE WALLS

(Continued from page 203)

or not. (It should not.) Fabric so applied becomes a wall covering with the flat look of wallpaper, and is permanent—or, at any rate, hard to remove. Japanese sheer silks and straw cloths that have already been applied to a paper backing are sold, like wallpaper, by the roll, and are pasted on exactly like wallpaper. They can be ordered through decorators, or, in many cities, the decorating departments of shops.

Any fabric that is thin or fine in texture, or that you may want to remove eventually, should obviously not be pasted on—nor does pasting give the impression of softness that is one of the great charms of a fabric-covered wall. Applying the fabric as a sort of panel, on an already prepared, padded framework, gives a more luxurious look, protects the fabric, and also makes it easy to remove when the décor is changed. As a matter of record, for the informed and sometimes harassed householder, here's how this is done: A framework of ⅜-inch slats ("tapestry slats") is made to fit the wall surface to be covered, and is nailed directly to the wall. Then, if the house is in a damp climate, or if it's a new house with a possibility of damp plaster, a sheet of clear vinyl plastic is tacked on to the framework to keep dampness from penetrating. Next, white cotton flannel (the kind that's used to interline curtains) is tacked to the framework, over the plastic sheet. Lastly, the fabric itself is stretched, tightly and evenly, over all, and tacked to the framework with upholstery tacks; these, in turn, are covered with a neatly-glued stripping of upholstery braid, or guimpe, to finish off.

Unless a very narrow section of wall is being covered, several widths of fabric will probably have to be sewn together to make the desired width, and this is tricky going. The selvedge edges should be cut off; the pattern (if any) fitted carefully together on both pieces of fabric to make a perfect match; and the pieces then sewed together with blind stitches. Corners are turned in and sewed together, with a curved needle, over the corners of the framework to make a smooth, non-ravelling join.

Sometimes the entire fabric panel is sewed onto a fabric-padded framework, instead of being tacked to it. This is done with a curved needle (and a step-ladder) after the framework is in place. And sometimes, a very old, fragile, or precious fabric is gently stretched over a padded masonite panel which is then tacked to the wall, and edged with guimpe to hide the tacks.

A carpenter's spirit-level and a plumb-bob should be used to keep seams vertical and patterns horizontal, since a crooked seam, a wandering pattern, can spoil the whole effect of the wall. In an old house where floors and ceilings are not level, the pattern may run off slightly at the top and bottom, but the central area—the one that meets the eye—should be straight.

Fabric-covered walls can be cleaned with a vacuum-cleaner when they get dusty, but the vacuum cleaner should be held slightly away from the fabric, not touching it. If the fabric is seriously smudged or stained, it can be cleaned on the walls by the same experts who clean upholstery "on the premises."



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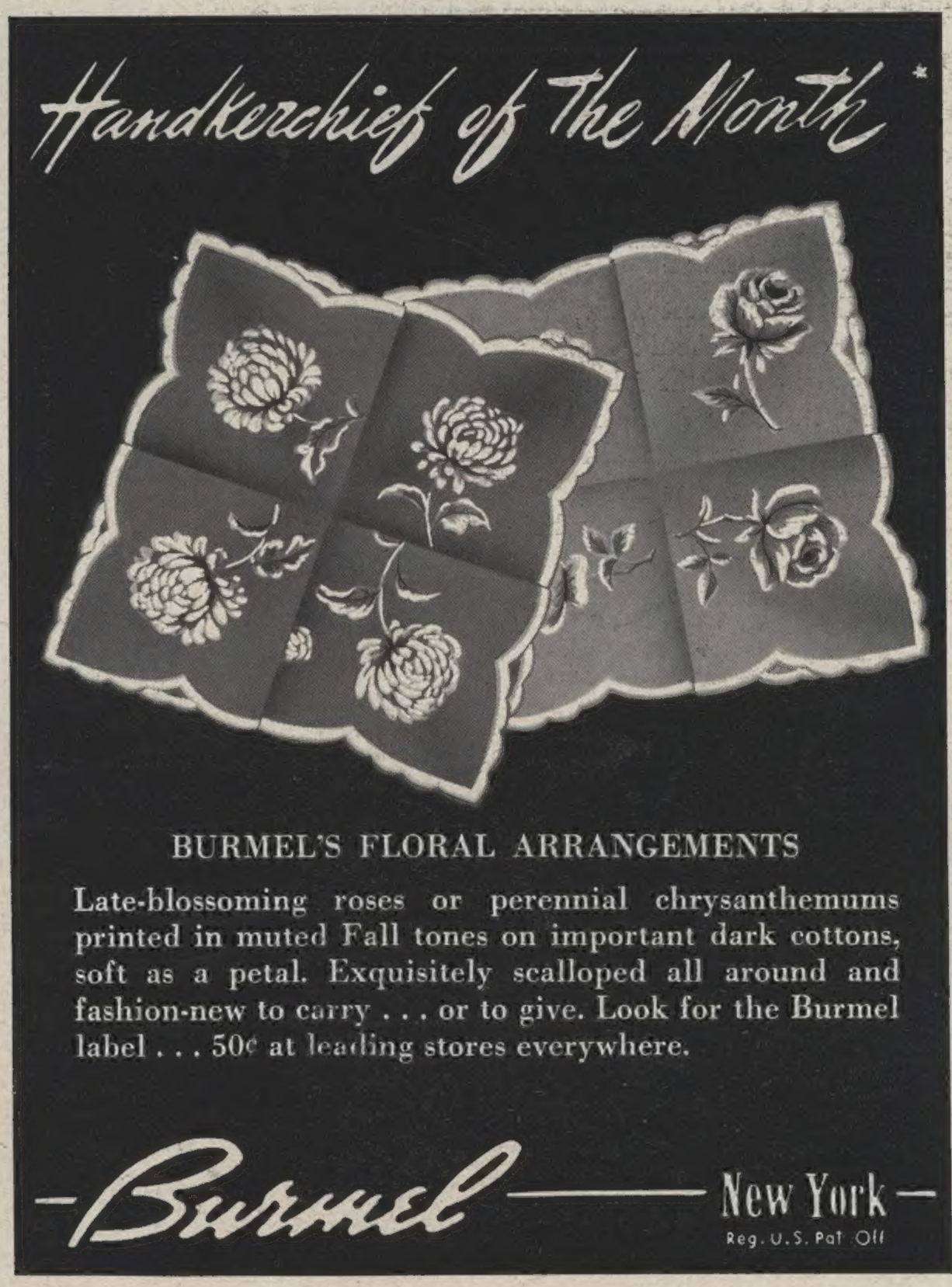
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VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns on pages 190-193)



Pattern 986. Coat, to make as per Coat-plan #1, in tweed. Buttons high at the throat under a shirt collar. Skirt pattern included here. Sizes 10 to 18 (31 to 38); 3¾ yards 54" fabric required to make the coat in size 14. Skirt will require additional material. Price, $2. *Pattern 9298.* Two-piece dress, and extra blouse. Sizes 10 to 18 (31-38); 2⅝ yards of 54" fabric will make the dress only, in size 14. Price, 75c.



Pattern 9290. Long-lined coat with definite but undemanding amount of fit at the waist, a long shawl collar. Sizes 12 to 44. To make in a napped fabric, 3⅝ yards of 54" fabric needed for size 14. Price, 75c. *Pattern S-4831.* One-piece dress beautifully softened by drapery, giving an illusion of length through the body. Sizes 12 to 42. For size 14, figure on 2½ yards of 45" crêpe or other drapable fabric. $1.



Pattern S-4821. Plaid-coat plan beginning here: pointed-back collar, full wrapped expanse of coat—no buttons, no buttonholes. In sizes 12 to 42; size 14 requires 3⅝ yards of 54" material without nap. $1. *Pattern 9325.* Soft shirty dress with a comfortably slender skirt, bloused top, beautifully set collar. To make in a soft fabric like wool jersey. Sizes 10 to 18 (31 to 38). Size 14 needs 2¾ yards of 54" fabric. 75c.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

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hair style of the month

Featured by the Helene Curtis Guild of Professional Beauticians



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